VOL. IV NO. 1 JANUARY, 1955

TAMIL CULTURE

JOURNAL OF THE ACADEMY OF TAMIL CULTURE

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TAMIL CULTURE Vol. IV, No. I

The rights to the publication of Tamil Culture have recently been transferred to the Academy of Tamil Culture, Madras, and the consequential arrangements have resulted in an unavoidable delay in the despatch of this number.

VOL. IV NO. 1 JANUARY, 1955

TAMIL CULTURE

A Quarterly Review dedicated to the study of Tamiliana

This Journal of the Academy

XAVIER S. THANI NAYAGAM

TAMIL CULTURE in its fourth year of publication leaves the press as the organ of the Academy of Tamil Culture which has been recently constituted in Madras by representatives of every field of Tamil scholarship and Tamil interest. The Memorandum of Association and the rules and regulations of the Academy, extracts from which we publish elsewhere, are sufficient indication of the comprehensive aims and objectives of the Academy in promoting the study and development of the Tamil language and literature, the Tamil arts and sciences. As the journal of the Academy, this review will in future have a wider scope and include within its pages the activities of the Academy of Tamil Culture and other allied and affiliated bodies.

This journal aims at reaching as wide a circle of readers as possible. It is being circulated in such a manner that it may come within easy reach of the teaching profession and student population, two categories of readers among whom the review has a mission to fulfil. For this purpose the Academy is also organising the publication of a Tamil edition of the Review which will present to the Tamil reading world the results of modern scholarship and which will serve as a forum of exchange of views and of discussion among Tamil sangams and Tamil scholars.

In its activities and functions, the Academy proposes to be directed by the high principles of scholarship and steer clear of partisan politics and sectarianism, which unfortunately so often invade the hallowed precincts of study and research. The Academy of Tamil Culture hence bids fair not only to become a rallying centre of the Tamil renaissance at a period when all the resources and all the talent of Tamildom are neccessary to ward off dangers but also to contribute to the positive growth of the many aspects of Tamil culture.

It has been for a long time the desire of many students and well-wishers of Tamil literature and Tamil culture, that there be some journal in English through the medium of which these subjects may reach the non-Tamil world, and reach also that class of Tamil society which on account of various circumstances finds itself more proficient in English than in Tamil. Requests for such a review came during the writer's world tour five years ago when he met several scholars and persons of general culture who lamented the want of some means of contact with the Tamil world. In Japan, in the United States of America, in Ecuador, in Peru, in Chile, in Argentina and Brazil, in Europe, the necessity of such a review was again and again impressed upon him, and having edited this journal for three years and circulated it amongst scholars and institutions round the world, he has come to know of more and more reasons why this journal should have a long lease of life and be well established. The means of achieving these ends have been found in the Academy of Tamil Culture.

Nearly every generation during the last one hundred years has had a few men in South India and Ceylon who realised the unique features of the Tamil language and literature and endeavoured to have their

enthusiasm shared by others. A good number of these men were foreigners whose appreciation of Tamil culture was all the more precious because of their scholarship in Latin and Greek, and their acquaintance with European culture. The judgements of Walter Elliot, Stokes, Ellis, Gover, Winslow, Caldwell, Pope, Vinson, have been of a most enlightening nature even though they did not have the benefit of recent editions and critical studies; but the complaints they voiced in their day concerning the neglect regarding Dravidian culture in general and Tamil culture in particular, may very well be made even today. So little has been accomplished in the meantime; so vast is the field that is offered for research and study. Dr. G. U. Pope wrote thus in 1910 of British neglect of Tamil literature:

> "Although the very ancient, copious, and refined Tamil language is inferior to none, it is regarded by most people as the (probably barbarous) vernacular of a people living somewhere in a remote district of Great Britain's imperial possessions. Neither does our Indian Government nor do our Universities fully recognize the value of Tamil literature; and so those who spend their lives in the study of the great South Indian classics must resemble men seeking for pearls under water." [1]

One wonders if these words may not be applied here in India and Ceylon to the neglect that Tamiliana and Tamilology suffer at the hands of those whose duty it is to protect and develop them. What W. W. Hunter said of philology is true also of many other fields of Tamil studies:

> "Philology has hitherto concerned herself almost exclusively with Indo-Germanic and semitic speech; with speech that is at a single stage, and perhaps not at its most instructive stage. The study of the non-Aryan tongues of India is destined, I believe, to open the door to the vast linguistic residue, and to furnish the basis of a new science of language, as the study of Sanskrit in India, eighty years ago, afforded the foundation upon which the present system of philology has been reared." [2]

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1. The Tamilian Antiquary, No. 6, p. 3.
2. *A Comparative Dictionary of the languages of Asia.* W. W. Hunter. Preface.

There were a number of Tamils themselves who, proficient in the English language and familiar with European thought, sought through translations and critical studies to interest the rest of the world in their own literary and cultural heritage. Kanagasabai Pillai's 'The Tamils Thousand Eight Hundred Years Ago', Isaac Tambyah's 'Psalms of a Saiva Saint' Gnana Prakasar's unfinished Lexicon, the various issues of that excellent journal The Tamilian Antiquary, not to mention the scholars of the South like P. T. Srinivasa Iyengar and J. M. Nallasamy Pillai have reminded students at home and abroad of the hidden wealth that yet remains to be discovered in Tamildom. Our Universities, particularly those of Annamalai and Madras, have periodically published works that are most useful to foreign students interested in Tamil studies. But it will not be sufficient to consign Tamil studies only to Universities. Private institutes and private agencies must as well take up the diffusion of Tamil Culture. And that diffusion cannot hope to achieve success unless the centres of Tamil research set before themselves the highest standards of scholarship. The more such scholarship embarks on comparative studies, the greater will be its benefit to the world at large. There is need for the disinterested and dispassionate activities of an Academy which will not relegate exclusively to Universities and the State the patronage of Tamil studies.

There are dark and disconcerting obstacles in the way of a dispassionate appraisal of the Tamil contribution to the culture of India and Ceylon. An American scholar sent by the Rockfeller Foundation returned from India to America five years ago with the impression that the Government of India was not interested in any studies that would prove the non-Aryan origin

of cultural trends and historical events in India. The activities of the Southern circle of the Department of Archæology have not been conspicuous in the Tamil country. Now that the Indus Valley has been lost to us (and that loss is probably more Tamil's than that of any other language) one would expect more intense work in Adichyanallur, in Arikamedu, in Kaveripoompattinam, but the Archæological Department lacks either the will or the means, or possibly is deficient in both. Similar complaints have been made by scholars with regard to the neglect of Tamil antiquities and epigraphy in Travancore and Ceylon. The function of the research scholar is not to act as a partisan but to be a witness to the truth. It is fatal to scholarship when it is blinded by prejudice or made to serve the interests of a party. *Ne sutor ultra crepidam.* Let the petty politician keep his hands off culture and learning.

* * *

The lot that has befallen Tamil is happily not the lot of the Sanskrit language. This other great vehicle of Indian thought is an Indo-European tongue. Because of its affinities with Latin and Greek, and German and other modern languages, it has received recognition abroad. Since the days of Willian Jones, and more recently, since the days of Max Muller, scholars in the West have come to a better knowledge of the characteristics of the Sanskrit language and literature. Vedic Sanskrit definitely antedates Latin and Greek by many centuries, and displays the original Indo-European structure better than any other known tongue, with the exception of Lithuanian. On the other hand, there should be a better knowledge of Latin and Greek in India. Scholarship in our Universities, particularly in comparative philology, is woefully inadequate.

Scholars in Tamil should be better conversant with the languages and literatures of the other "cultivated" and "uncultivated" Dravidian tongues, and of Sanskrit and English if they are to make their work truly worth while. Comparative studies in Dravidian languages have not advanced far since Caldwell's time.

Because of its affinities with the North Indian languages, and because of the unique position it has held as a vehicle of religious and philosophic thought, Sanskrit holds a prominent place in Indian culture. Writers like Max Muller, Winternitz, Macdonell, and Keith have revealed to Indians themselves the treasures of the Sanskrit tongue. Tamil cannot expect the same amount of study or spontaneous interest on the part of non-Tamils for the want of such linguistic affinities. No heed has been paid to the observation of Max Muller himself that

> "Tamil literature hitherto has been far too much neglected by students of Indian literature, philosophy and religion." [3]

Most of the pioneer work, therefore, that will cause interest in the rest of the world must proceed from the Tamils themselves. Some of them should be prepared, even at the cost of sacrifice, to acquire a literary profiiciency in foreign tongues so that they may translate the Tamil classics into other languages. So far no translation of a Tamil classic seems to have been incorporated in any series of the world classics in English or in any other language, nor any extracts from Tamil poetry included in the anthologies of world poetry. The Academy of Tamil Culture proposes to sponsor the work of scholars who embark in making original research in the various fields of Tamil culture and will "establish and maintain effective contact

3. In Prefatory Note to *Hindu Manners and Customs*, 3rd edition Oxford, 1905.

and collaboration with University or other academic organisations at home and abroad ".

There is in European Universities a growing desire to examine the Dravidian contribution to Indian culture. It is a relief to find that such research is popular among at least a few scholars in India. In the new series of "History and Culture of the Indian people", published by the Bharatiya Itihasa Samiti, the first volume entitled "*The Vedic Age*" contains a study of particular interest, and that is, the study entitled "Race Movement and Prehistoric Culture", by S. K. Chatterji of the University of Calcutta. He says,

> "It has been generally admitted, particularly after a study of both the basis of Dravidian and Aryan culture through language and through institutions, that the Dravidians contributed a great many elements of paramount importance in the evolution of Hindu civilization, which is after all (like all other great civilizations) a composite creation, and that in certain matters the Dravidian and Austric contributions are deeper and more extensive than that of the Aryans. The pre-Aryans of Mohenjo-daro and Harappa were certainly in possession of a higher material culture than what the semi-nomadic Aryans could show."

Again, while estimating the Dravidian and other non-Aryan contributions he points out tersely that

> "In culture, speaking in the Indian way, one may say that over twelve annas in the rupee is non-Aryan origin",

meaning that more than three-fourth of Indian culture is non-Aryan and predominantly Dravidian. He proceeds to show that Indian food, the Indian way of thinking, the Indian counting and computation, the Indian marriage and religious customs, and Hindu worship and ritual are mostly Tamil or Dravidian.[4]

It is clear that the neglect of studies and research concerning Tamil India can give room to gross errors

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4. *The Vedic Age*, pp. 151 - 165, London, 1951.

and misleading judgements in the writing of Indian history and the exposition of Indian culture and Indian literature. The peculiar characteristics of the Tamil language, its phonetics, its antiquity, its one and only declension and one and only conjugation, its classification of gender so unlike the Indo-European that attributes gender to inanimate objects, and even changes the gender of objects from century to century, its ancient and obsolete particles should arrest the attention of all those interested in the structure and the history of human speech. Tamil is as much a classical language with a classical literature as Greek or Sanskrit with this difference that while her ancient contemporaries have changed beyond recognition or been long regarded as "dead", Tamil continues to be one of the most vigorous of modern Indian languages, and perhaps offers the only example in history of an ancient classical tongue which has survived to this day and yet remains young as it was two thousand years ago.

> "It is not perhaps extravagant to say that in its poetic form the Tamil is more polished and exact than the Greek, and, in both dialects, with its borrowed treasures, more copious than the Latin. In its fulness and power, it more resembles English and German than any other living language".

During the last fifty years a number of ancient Tamil works have been edited in print by that prince of editors, the late Swaminatha Aiyer. Knowledge about these ancient literary anthologies has not yet reached those who contribute articles to books of reference in the West. Hence their studies generally are confined to the Kural and the Saivaite and Vaishnavite hymns. The love lyrics of the Tamils, their Nature poetry, the panegyric and ethical poetry of the Puram anthology, the Tamil epics like Silapadikaram and Kambar's Ramayanam have not been critically

studied side by side with the other masterpieces of the world's literature. There are few languages that can claim such a refined and classical love-poetry as Tamil. Few literatures in the world seem to contain such a large volume of ethical and devotional works. And no other language seems to have been the literary vehicle of the poetry of so many different religions, for in Tamil there are poetical works representative of the Jain, the Buddhist, the Saivaite, the Vaishnavite, the Catholic, the Protestant, and the Moslem faiths.

The Kural, no doubt, holds a unique place in the literatures of the world. Suffice it to quote Albert Schweitzer, and his comparative comments on the Kural :

> "What a difference between the Kural and the Laws of Manu... Whilst the Bhagavad-Gita in a forced and chilly manner gives as a motive for remaining in active life that it is in accordance with the order of the Universe, the Kural justifies it—what an advance !—by the idea of ethical activity...There hardly exists in the literature of the world a collection of maxims in which we find so much lofty wisdom...We already find here the knowledge that good must be done for its own sake...Maxims about joy in activity bear witness to the strength of the world and life affirmation present in the Kural...It has appropriated all the valuable ethical results of the thought of world and life negation. But in addition to this ethic of inwardness there appears in the Kural the living ethic of love". [5]

Just as the Kural merits even greater recognition, so does the Siddhanta philosophy, said to be the choicest product of the Dravidian intellect. The fine arts are also fields in which the achievements of the Tamils are conspicuous. In music, in dance, in painting and in sculpture, the Tamils have an inheritance

5 Albert Schweitzer, *Indian Thought and Its Development*, pp. 200-205, London, 1936.

which must be diligently studied in the interests of gracious living.

* * *

The Tamils were also great traders and empire-builders. Warmington has written an admirable work from Western sources but an equally valuable work remains to be written from Eastern and Tamil sources about South Indian commerce. The sea ports of the then Tamil country, which included all the Malabar coast as well, were busy ports of call into which ships from the West sailed with their gold, lamps, wine and goblets, to return home laden with pepper and silks and cotton and ivory, and with pearls of the Tamil seas. Teak from the Tamil country has been found in the ruins of Ur of the Chaldees, and peacocks and apes of the South were sold abroad as early as Solomon's time. Yavanar, or men of the Graeco-Roman world, established colonies and trading stations in the Tamil kingdoms, and were even employed as engineers, bodyguards, palace-guards, and city-guards in the service of Tamil kings. Tamil Nad was perhaps the best known part of India to the countries of the West, and the Tamils developed a breadth of outlook as a result of their international trade. The sagas of the Tamil navies form inspiring records in Indian history since seafaring was not forbidden to the Tamil people.

This expansiveness resulted in foreign conquests, in colonisation and in the establishment of empires, comparatively shortlived like all empires carved out by Indian dynasties, but of sufficiently long enough duration to admit of a permanent impress on the countries that were conquered. Ceylon, Burma, Malaya Siam and Indonesia have all their tales to tell of the "Greater India" that the Tamils established.

Today the Tamils are found in many parts of the world outside of the Tamil country. In Malaya, in Burma, in Indonesia, in Mauritius, in Africa, in the Isles of the Martinique, in Jamaica, in Trinidad, and in other countries they have left the stamp of their language, their religion, their fine arts and of their enterprise. That the Tamil people are industrious and enterprising, and immigrated in modern times to different parts of the world to earn their bread by manual work, need not lower them in the esteem of scholarship, or render study concerning their contribution to the world, fruitless. The superiority that intelligent men admit is that which is merited because of contribution to thought and progress and human happiness. By such standards the Tamil world may well be proud of its achievement, and in their long and unbroken history, the Tamils have deserved to be classed with the Egyptians, the Hebrews, the Greeks and the Romans.

We need not insist further on the peculiar features of the culture, the language, the history, the literature, the fine arts and crafts that will form the subject matter of this Review. To bring these to light, to make them available to as many people in the world as possible, is a duty that must be done in the interest of truth. To have had some glimpse of these hidden beauties and not to have shared them with others would be unpardonable selfishness. The Academy of Tamil Culture and its journal are therefore pledged to the noblest purposes and ends that can inspire Tamil speaking peoples. *Faxit Deus.*

A Sculptor's Paradise In South India: Māmallipuram

LEOP. BAZOU, S. J.

MĀMALLIPURAM, the City of the Great Malla [1] (Narasimha Varman I, c. 630—660), stands on the eastern shore of South India, near the Palar River, some 35 miles south of Madras. Here on the summit of huge gneiss rocks, piled one upon the other, the Pallava princes of Kanchi had built their summer palace. It overlooked the famous harbour and emporium, known to Roman and Greek traders of old, and commanded the whole country around. Māmalla made his summer residence worthy of the great monarch he was. Scattered debris of bricks and dilapidated basements are all that remains of his palace, but the religious monuments and the sculptural works of art he inspired have survived as so many witnesses to his greatness and his love of beauty. Here, on the rockhill and in its immediate surroundings, lovers of art and students of Tamilagam's religious past will find a unique gathering of sculptural masterpieces seldom met together in such profusion. On the eastern face of the rockhill three large sculptural panels, and many other rocks, large and small, have been carved into cave-temples or monolith shrines, not counting two

1. The name has undergone a great variety of spelling efforts from Mavalipuram to the sanskritised form of Mahabalipuram. The proper spelling ought, of course, to be Mamallapuram. But it must have proved too much of a mouthful for the ordinary people to pronounce, and usage has softened it into the present Mamallipuram.

more temples built out of dressed stones. These would provide enough sculptural masterpieces to enrich many of the most exclusive museums of art.

The period, 'perhaps the most formative period of South Indian culture'[2], witnessed a literary, artistic, religious and political upheaval, when controversy inspired divines and poets, when even leaders changed their faith overnight. Saiva and Vaishnava names follow indifferently Buddhist titles in the genealogy of the Pallava princes, Mahendra Varman I (c. 600—630), at first a devout Jain who ridiculed the Saiva mendicants, turned himself a Saivite. The first singer of the Thevaram hymns, the great Appar, a professed Jain monk and at one time, the head of an important monastery, renounced his faith for that of Siva, to end—some say—in a monastery of his original faith and profession. Both the Buddhist and Jain Sanghams, monastic institutions that imparted to their numerous and eager disciples a full University Course—religion, medicine, as well as arts—had just reached the height of their fame. The influence of *bhakti* or devotion to a personal deity (Ishta Devatā) was bringing about a renaissance of Dravidian religious concepts, provoking a 'large crop of ascetics', mendicants, singers, poets and dancers. In the best tradition inspired from the ancient Dravidian Panars, they tried to rival and surpass the Buddhist and Jain wandering monks. This is the period that saw the rise of rock-temple sculpture. Within the short span of a single century, the seventh, under three Pallava princes, Mahendra, Māmalla and Rājasimha, Dravidian art attained its zenith. From this Pallava School, best represented here, at Māmallipuram, temple architects and sculptors were for

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2. C. Minakshi, *Administration and Social life under the Pallavas*, Madras 1938, Preface.

centuries to draw their inspiration. Its influence would be felt in the religious edifices of the Far-East, as far as Java, Burma, Siam and Cambodia.

THE GREAT ROCK—PANEL

What most strikes and captivates the attention at Māmallipuram is the prodigious scene carved out upon the rock on the eastern side of the hill area. This masterpiece of carving measures some 90 feet in length by 30 in height and represents more than a hundred different full size sculptures, 'the grandest expression of plastic Indian art, one of the largest, most beautiful and most dramatically striking masterpieces of all times'.[3] There are actually two rocks standing side by side and separated only by a narrow chasm, which the master sculptor has turned into the central part of the whole composition. Here a Nāga and a couple of Nāga spirits are just rising out of the earth, moving upwards, in long gracious strides, their mighty reptilian undulating forms. And towards these central rising figures, all the others, represented in their throng—royal couples, hosts of gods and celestial beings, genii, warriors, artisans, labourers, ascetics and animals—are on the march like a gigantic procession hastening towards the ascending Nāgas.

An artist might feel at first overwhelmed by the enticement of what René Grousset calls a 'tropical Greece, nurtured from too rich a soil and inspired by a theogony that knew no restraint'[4]. But as the eye lingers on such a large scene that defies the

3. H. Zimmer, *Mythes et Syboles dans la Civilisation de l'Jnde,* Paris 1951, p. 110.

4. Grousset, Rene, *Bilan de l'Histoire,* Paris 1946, p. 128.

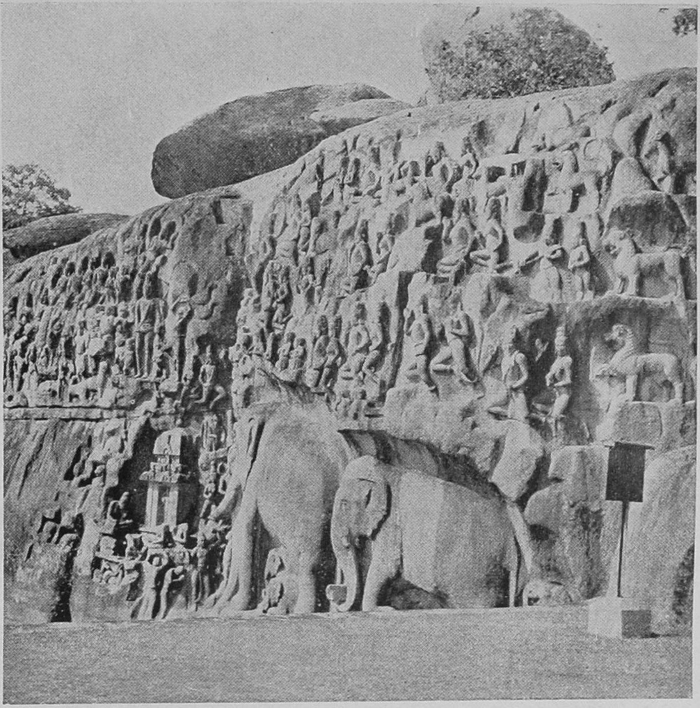
imagination and takes one's breath away, one realises the softening Buddhist influence, an inspiration of peace and love because of the pervading confidence that life is good and enjoyable. All the corporeal forms are expressed in such delicate and tender touches that their captivating charms, even when feminine figures stand in the nude, remain above sex. For there is spread over the whole a sense of wonderment, inspired by a *joie de vivre* that has been tempered by a typical softening religious strain. 'Idealism, dignity, gravity, even devotional austerity', are some of the characteristics H. Zimmer finds in the composition, along with 'a typical, moderate, though deep, religious enthusiasm, decidedly peace-inspiring even under the strong stimulant of ardent *bhakti*. A quiet and sober dignity permeates, so to say, the whole scene, as if it were the outward impression of a soul lost in contemplation of the whole creation'. For this grand scene appears like 'a symposium of life, divine and terrestrial with all its all-enchanting, wonderful and abundant cosmic scenery, as seen in a dream, that would be the dream of an ascetic in his prayer. A prayer inspired by an asceticism at the same time spiritual and sensuous, but of a sensuousness that belongs no more to this material world of ours'[5].

The forceful grandeur of the whole scene, the masterful lines and strokes from the artist's chisel, make one ask, in one's despair to grasp this large masterpiece and its implications, whether any other genius than the Michael-Angelo of the Sistine Chapel or the French sculptor Rodin, had he in his most restless creative urge dared tackle such a task, could have conceived such a gigantic work of art. And yet it is

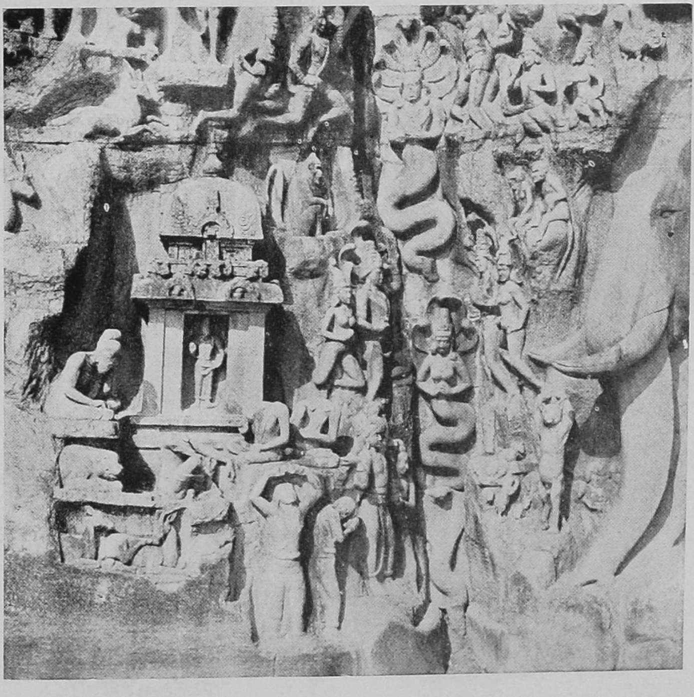
5. H. Zimmer, Ibid. p. 115—119, *passim.*

not the towering grandeur of the whole composition, nor the masterful strokes that chiselled life itself in stone, that are the subject of our deepest amazement, but the realisation that we have come unexpectedly face to face with the 'Golden Age', that is with the 'sacred' or the 'numen', a world in which gods, genii, royal personages, warriors, labourers and rustics, along with the whole creation that surrounds them, dwelt together in peace and perfect harmony, with nothing to mar their quiet and religious-like enjoyment of all things, terrestrial and divine. An Earthly Paradise before Sin had entered this world: and yet a paradise in which, if not the *Serpent*, at least the Nāgas, seem to be the central figures. But more about this later.

Troubled souls yearning for the heterogeneous, highly emotional devotees of an awe-inspiring deity, or perturbed consciences whose remorse dwells in a world of ashes and sackcloth, would find themselves out of place here. If the artist had a dream, begotten by a powerful imagination, his was not a nightmare but a vision of peace and beauty, in which esoteric rites and magical art had no place whatever. If he carved out a Siva with four arms, it is Siva, not in any of his terrific aspects—still to come—but the traditional Dravidian benevolent and youthful Murugan, 'who dances on the hilltops', the fragrant son of beautiful and gracious Kottavai. And the 'Mother' here is no other than the young lovely, serene and devotion-inspiring Dravidian Mother, whom the prolific sculptors of Māmallipuram have carved upon almost all available rocks: the Mother, blissful and bliss-giving Nāgini, that rises in the very centre of the great Rock-Panel.

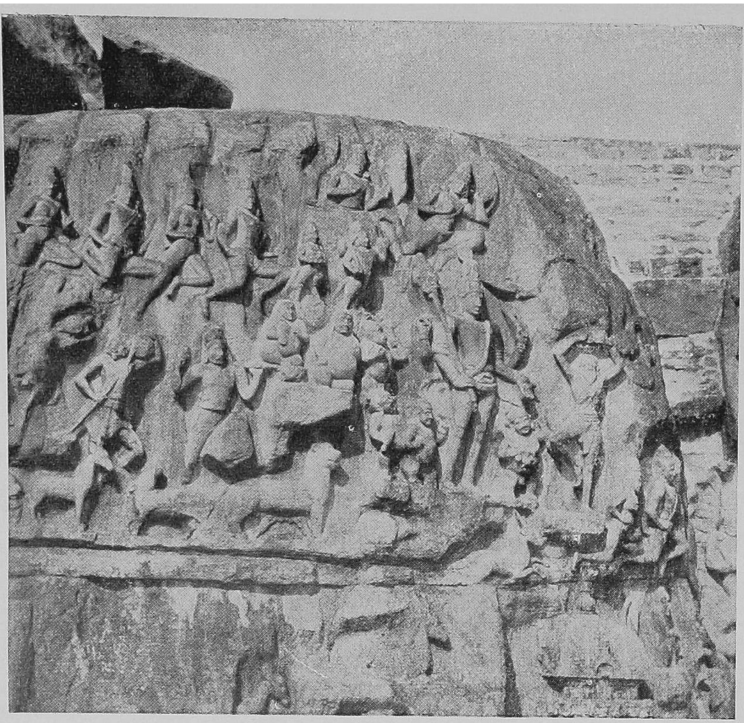


Great Rock-Panel: general view

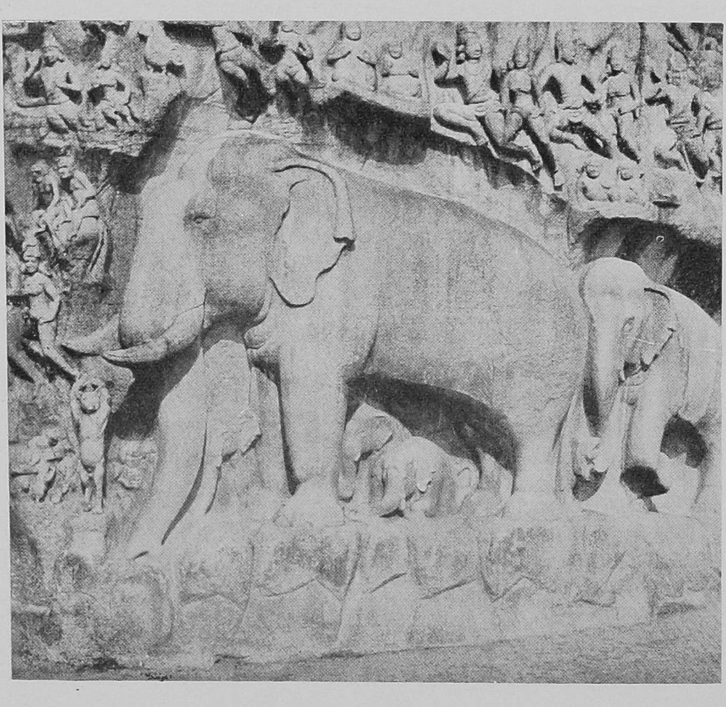


Great Rock-Panel, central portion: the 'Ascending Nagas'

[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.



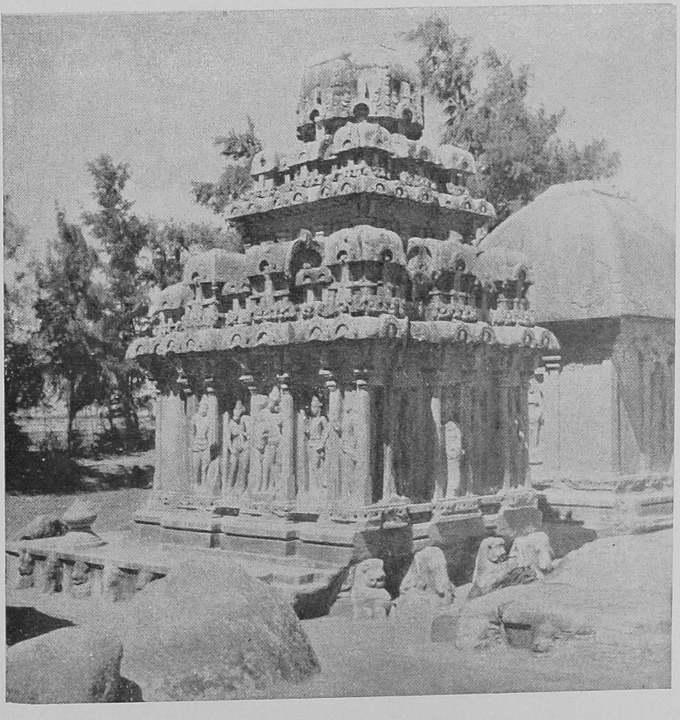
Great Rock-Panel : upper left portion
(from left to right the artist at work, four-arm Siva, the Penitent)



Great Rock-Panel : the Elephants

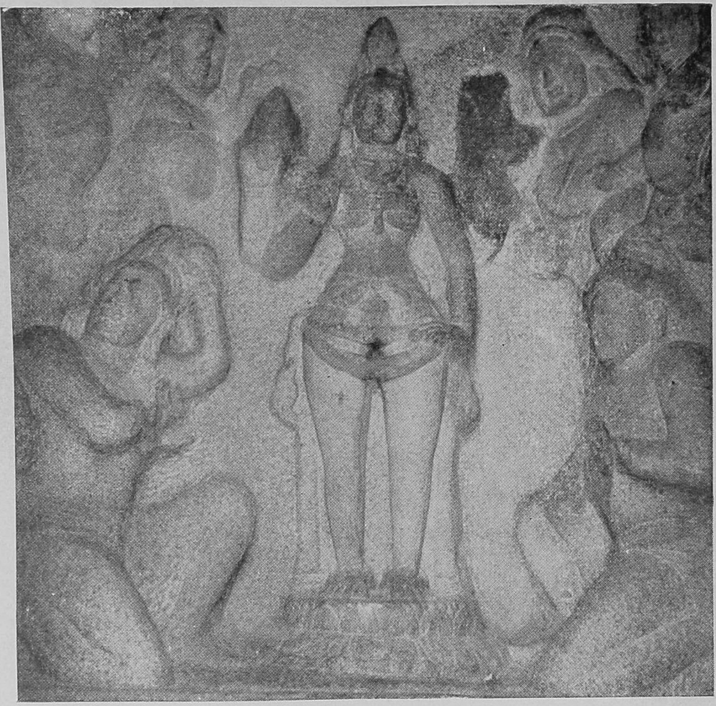
[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.

Monoliths

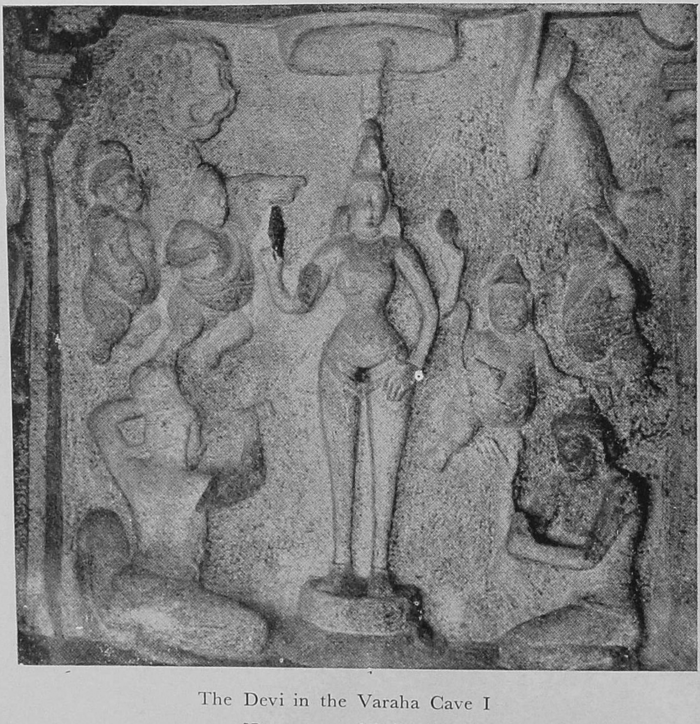


The Arjuna & Draupadi monoliths

[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.



The Devi in the Draupadi monolith



The Devi in the Varaha Cave I

[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.

THE 'ASCENT OF THE NĀGAS'

But if scholars are all agreed as to the high artistic value of this scene, they differ when it comes to deciding upon its actual meaning. Some have seen in it the 'Penance of Arjuna'. One reason given for this is that there happens to be a particular ascetic seen standing in the typical attitude of the penitents. But, far from being the central figure, this piece is carved towards the upper right part of the left rock where it is lost among a large throng of others in an all-out *mise en scene*. And this is indeed the most lavish display ever designed to mark a grand day, the largest festival ever conceived to perform an ancestral rite.

Another more common, and at first sight more likely interpretation is that the scene depicts the 'Descent of the Ganges'. The remnants of masonry work at the top of the middle gap between the twin rocks suggest that water must have been stored up in a reservoir behind it to provide some sort of artificial waterfall on the occasion of some recurring festival. But such a descent of water, however inspiring a subject it may prove as a typical element of fertility rites, does not seem to be the main subject. A mere passing, transient occasion could not have, moreover, warranted the great display of such a masterly sculptural scene represented in this great rock-panel. We are not dealing here with a mere Puranic lore out of Sanskrit scriptures, but with a traditional Dravidian rite of common or clan worship. It is not actually the 'Descending Waters' but the 'Ascending Nāgas', that are intended to be and have remained the central and most prominent part of the whole masterpiece, the simple and life-like *Nāga* or cobra, coming out of the earth—Mother Earth indeed—and the couple of divine Nāgini

and Nāga that are ascending the waters in all their glory. Surrounded by the halo of an expanded *nāga* hood, with joined hands in an 'attitude of ecstatic religious fervour, prayerful bliss, joyful and devout ravishment' [6] to quote once more H. Zimmer, they seem to be addressing the throng of people and animated beings—nay the whole of Nature—an all-welcoming salutation.

The whole scene has been conceived by a powerful master-mind with a set purpose. All the many subjects, however different they may be, have their attention drawn towards the middle chasm between the twin rocks. The whole scene represents what H. Zimmer calls a 'conventional concept'. It is not merely an 'historical decisive moment', the 'climax of a drama' or the 'summing up of momentous events', but a 'living and progressive action, the successive developments of which—several moments of the passing time as it were—that are expressed here side by side in a single composition as a marvellous lasting recital' [7]. The crucial event that commands the whole concept, pervading as it does each and every detail, is what attracts anp detains our attention. It is the central piece that gives its meaning to the whole, and this—we must say it again—is not the *descending waters,* however much they may be part of the picture, but the *ascending Nāgas.* Even if the latter had disappeared, we would be still looking for them with the eye of our imagination. Dravidian tradition, which survives in almost every village of Tamil Nād and South India, holds the Nāgas as spirits of both the earth and the

6. Id. Ibid., p. 119.

7. Id., Ibid, pp. 115—119.

waters, guardians of fabulous riches in the nether world, of which they are the kings and queens, as symbols of cosmic energy that gives the waters their life and the fields their life-giving harvest, the symbols, indeed, of all life and all health.

These fabulous Nāgas played such an important part in the tradition of the ancient Indian tribes that they could not help passing into Sanskrit lore. The Nāginis acquired such a reputation for their irresistible enticing beauty that heroes of old were credited to have sought alliance with these sub-terranean deities. Did not Arjuna himself, whom some would recognise in the penitent ascetic represented here, marry a Nāga princess? Did not Parasurāma command his beloved Nambudiris to contract unions with the 'celestial damsels', among whom Murugan played on the hilltops, and thus raise a posterity? Did not the ancestral hero, founder of the Pallava dynasty of Kanchi, marry a Nāga princess? Well, tradition tells us he did. Whether she actually was a Mahratta princess of the Nāga clan or a mere character in a legendary account, it does not matter. We meet here with an unmistakable ancient tradition—an accepted one anyhow among those concerned—the princess of the ruling Pallava house. This Nāga cult has prevailed as a characteristic feature amongst the less Aryanised tracts of India and more particularly in our Dravidian South. The Nāga cult or the fertility festival of the Nāgas, the life-providing genii by whose help children are begotten and families and clans endure and multiply, is enough to explain the gigantic composition carved out of twin rocks at Māmallipuram and to warrant the inclusion of the whole of the cosmic world as taking an active part in that festival and in these rites. The Dravidian worship, still prevailing in villages is always

a common worship of the family or clan or of the whole village, if not of the whole Nād.

But the fact is that the great rock-panel is a work inspired by the Pallava princes, who were magnificent patrons of art, and prided themselves to belong to the Naga clan. It is not, therefore, a mere coincidence that this masterpiece was carved out of the rockhill upon which the Great Māmalla built his summer palace, and round which he had founded Māmallapuram, the City of Māmalla, the City of the Nāgas. The worship of the Nāgas, symbolized here in the primeval form of a natural cobra and in the Divine Nāga couple, is not a mere chance festival. Nor can such a great masterpiece, which must have taken years to realise, be just a fluke of some aimless, capricious artist. It gives immortal expression to the royal Pallava clan's worship of their clan totem. And the festival and rite, as elaborated here in the grandest style ever conceived and realised, bring into action the full array of the whole royal clan, past and present, with their regal retinues of mustachioed feudal liegemen, court-sculptors, servants and menials, with everything that has life in heaven and on earth.

On either side of the chasm between the twin rocks, along which the figures of the Nāgas are ascending, as many as sixteen different crowned royal couples in their princely attire hasten to come forth, genuflecting and flying, to meet and worship their ancestors and tutelary deities. Most of their attendants wear also a crown, because of their connection with the royal house, as do even now the peers of the realm when a British monarch is crowned at Westminster. And so do the many warriors, the various couples of anthropomorphic birds (half-human and half-winged forms), the gods and even the Gandharva

dwarfs, who quite at ease are enjoying themselves, as children and angels would, in eating sugar-cane. It all looks like a grand *Pongal* celebration[8]. To these high personages must be added typical representatives from the society of the day in their usual guise, ascetics and religious men of all robes—or kinds of undress—artisans and labourers, along with the whole of the animated creation, as if in a cosmic festival in which Nature must have her part—tigers, apes, lions with a lioness feeding her young ones, asses, various kinds of birds, a tortoise, several hippopotamuses; a cat doing penance in the most realistic attitude of the Yogi, thus giving a holiday to the mice: a couple of deer at rest, the male scratching his nose with his hindleg: the apes, quiet for the nonce, gazing at the ascending Nāgas; Siva with his trident and crown; the two Sun-gods in all their glory, but in the same worshipping attitude as the genuflecting and flying royal couples and warriors. The whole of the divine hierarchy is here subjected to the Pallava ancestral deities, the Nāgas.

It is not mere fancy nor chance that has given the royal princes standing nearest to the ascending Nāgas on either side of the middle chasm between the twin rocks the aureola of *naga* hood, as living representatives of the Nāga clan. It is not unintentionally either that the various religious men represented here are going about their own particular concerns, quite unconnected with the great festival. A seated ascetic is lost in meditation—communing with the divine: another doing penance, while others, intent in less-high pursuits, are merely idling away their time chattering. In the lower portion of the left panel, a priest is

8. This is a harvest festival celebrated throughout Tamil country in the middle of January (Ed.)

just emerging from the waters. An able-bodied man of strong and well-proportioned limbs, he stands erect in perfect poise carrying a pitcher upon his left shoulder with the sacrificial water from the stream. He looks well-satisfied with himself and the world. His head is crowned with the quaint head-dress typical of most ascetics, and his attention is being attracted towards the waters. His right free hand, upturned as if in awe, seems to indicate that he is not quite unaware that some portentous event must be taking place. On his right, a standing ascetic with his head shaved is bending low, his hands joined in adoration. Is he saluting the rising Nāgas ? On the priest's left, there stands another priest in the nude. Quite a youngster, he is coming out of the waters after bathing and goes on wringing his wet garment, though he is almost elbowing the lower Nāga. His chubby, plump round face precludes all material cares, although his eyes seem to be wondering about some unusual happening. Official Brahmanical Hinduism is shown here as it has remained ever since, standing apart—or pretending to stand apart—from the Dravidian village festival in honour of the not-to-be-ignored ancestral deities.

Most prominent in the whole scene is the herd of elephants, a couple as large as life with their young ones playing between their parents' legs. They occupy the lowest portion of the right rock. By their majestically moving attitude, they seem to be leading the whole procession of worshippers. From whatever angle one looks at them, they appear to be fast moving and heading the royal march, so much so that one wonders whether it is movement or commanding appearance that characterizes them most. The male of the herd has already reached the waters at the foot of the water-

fall and is quenching his thirst, his trunk imbibing the invigorating element.

With so much grandeur and so much beauty, of which one can but give a poor idea, the great rock panel stands an unfinished masterpiece. The chisel of the artist has left half of the left rock, its lower portion, uncompleted. Parts of the uncarved wall have, indeed, been marked as a preparation to chop out the outer surface so as to reach the hardest and most durable stone, as was the usual practice with the Māmallipuram sculptors. Something must have happened in those days of political and religious ferment that put an untimely end to the royal protection that inspired so much artistic beauty. Unfinished also are the cells of the large Pāndava mandabam carved out of the extreme portion of the left rock. Its outer portico is gracefully ornamented with six slender pillars of the squatting-lion style, characteristic of King Māmalla's period; but its cells show but roughly carved walls.

Unfinished, hardly more than a 'rough' out of a 'sketch-book', is another little-known rock-panel further away along the base of the rock-hill area. These scrappy carvings look as if the master-artist of the great panel had tried his hand here before settling to tackle his masterpiece. But be this a mere sketch or not, its sculptor was not yet sure of his technique—or was it of his material? He does not seem to have yet realised the need to treat first the rock-surface by chopping out the upper layer and bare the harder and durable stone that would make his sculptures last for ever.

But from whatever hand these scrap-carvings may have come, they must be older than the real

masterpiece, be they the work of the same artist or the work of some other artist, from which the master-sculptor of the Great Panel took his inspiration. The general concept and the most characteristic details are similar, anyhow. The four-armed Siva and the penitent ascetic are there as most of the important subjects, kings and queens, gods and goddesses, genii and warriors, who appear to be all moving onwards above the clouds as do the birds. The elephants are here too, not merely marching, but trumpeting and charging from the lower part of the left rock towards a middle gap, which here also separates twin rocks.

Both rock panels come, indeed, from the same concept, each of them constituting in a large comprehensive tableau a complete theophany of fertility rites with the full cycle of fertility symbols, Nāgas and Nāginis, the feminine nudes, trees, stone, water and animals. The latter include, not the horse, the traditional mount of the northerner foe—the ever unsettled wandering barbarian invader—but the ass, the humble servant of the village washerman. In one word, we find equally in both panels the full array of cosmic forces at play in the great festival of Nature in conformity with the most faithful tradition of Dravidian rites, Dravidian symbols and Dravidian culture.

THE KRISHNA MANDABAM

Along the same rock-hill, between the two rock panels, there is another panel now enclosed within a mandabam. This important masterpiece, though somewhat on a smaller scale, is perhaps much more intimate, and manifests a much deeper touch, too, than its more famous neighbours. It represents Krishna

among his kith and kin, the shepherds, and goes officially under the general title of 'Krishna Lifting the Mountain', as an immense umbrella, to protect the shepherd clan against the awful storm, said to have lasted a full week, raised by angry Indra. But, here again, the title is misleading.

As in the great rock panel, we find here a 'panoramic story' evolving before our eyes in all its details. The Lifting of the Mountain, relegated to the right portion of the panel, looks like a mere episodic scene, nor is it technically speaking the best conceived or the best wrought element of the whole. Far from it, the scene occupying the centre of the masterpiece is at once most homely and most artistic, being one of daily occurrence among shepherds. It represents them in their most intimate ordinary life, free from any artificial reserve, pretence or convention. It shows us real shepherds and real shepherdesses, even if the artist happens to have been in his most inspired mood and drew his inspiration from the depth of his religious soul.

The familiar and well-known Milking Scene and, just above it, the hardly noticeable though most admirable representation of the Flute-player, form a complete tableau both very realistic and highly symbolical. The milking of a cow by a squatting figure, while the cow in a most natural gesture goes on licking her own calf, provides the typical surroundings of a shepherd's life. A young woman listening to a flute-player is another such daily occurrence; and this may explain why she has hardly been noticed so far. Even usually alert scholars have overlooked her, failing to recognise that, in this scene, we meet with the work of an artist who has conceived and realised a masterpiece of highly religious, nay, mystical value.

The mother is quite young and her child, her first child, but a tiny babe, just opening its eyes to the enticement of a newly discovered world, even though that world be but a rustic scenery. And so should it be; for, according to traditional Dravidian concepts, both mother and child must be in the prime of that ever-new fact, that life is eternal. The child must, therefore, breathe the very freshness of the newly-born infant, and its mother—the *Mother*—express the beaming, graceful and incomparable beauty of a recently acquired motherhood. Such are Mother and Child in all the religions of the *Great Mother*, and such are they everywhere here, at Mamallipuram—in the carved out upper cell of the Dharmaraja Radha, in the central cell of the Mahishamardini cave, in the fragments preserved in the open-air museum, and ın the three small panels of the Shore Temple.

The young mother in the Krishna Mandabam, is seated, with her child on her right knee. But the natural pride and contentment of a recently acquired motherhood is here tempered by a still deeper emotion, if one may be allowed to say so, an emotion inspired not by any worldly sentiment but by divine music, the music from a flute, the purest of all music. Both the mother and the flute-player have typically crowned heads, for she is a princess and the flute-player is a prince, nay more, they both are divine. Almost forgetting her newlyborn child—and which newly consecrated mother could do that?—though actually holding it with her right hand, she is to all intents lost in the ecstatic ravishment of the divine music. In a most gracious and sculpturally most daring attitude, her whole body is turned upwards, listening to the Divine Player. The latter stands erect behind her and almost touching her, but quite unconcerned, it would seem,

about anything but his music. But while the mother's features are unmistakably those of rapture, her lifted and upturned left hand shows that her joy and contentment have reached that depth when the soul can bear no more. Of such a deeply inspired scene any artist would feel proud. It is by far the best work, here and at Mamallipuram, where masterpieces abound. Though it is but one 'short piece' among many others representing as many as forty different figures—gods, heroes, human beings and cattle—it has been given by the artist the most prominent place in the very centre of the rock panel.

The lifting of the mountain by Krishna comes from a well-known Puranic account, which, as so many other Indian myths, has a Dravidian or, at least, an ancient Indian origin. The monsoon months that bring back life to the scorched earth prove too often also a time of desolation, when floods and epidemics threaten the lives of men and cattle. Krishna, whether we consider him as a young hero from some shepherd clan of old, as a vegetation spirit or as a Sun-god, is traditionally a rival to Indra, the Master of cosmic forces and of equally unaccountable magical arts. A Dravidian vegetation spirit, Master of the Herd, like Siva and Vasudeva, Krishna is the 'Black One', the Dravidian Karuppan, still worshipped in many Tamil villages; the Indian Heracles known to Megasthenes, and the spouse of Queen Pandia of Dravidian Madurai; the Pasupati, Lord and Protector of cattle, the Player of the Flute and Dancer, an evolved form of Murugan, the god sporting on the hilltops, the son of Kottavai crowned with peacock feathers, the brother of Balarāma the Holder of the Plough. His most popular aspect, which has survived in Murugan, is that of the Child whose pranks are always forgiven, and he is

invoked in childbirth when his story is recited to ensure a happy delivery. On his birthday images of his made out of clay are bathed in a river. Like Murugan and the Aiyanar, he is credited with having two wives, Rukmini the bride he eloped with and Radha his sweetheart, who recalls the Dravidian Valli, the beautiful mountain-girl favourite of Murugan.

The Sistine Chapel frescoes Michael-Angelo painted with such masterful strokes of his brush, look, it had been remarked, as so many sculptural scenes. Here, on the contrary, the great rock panel and the Shepherd scene appear like huge paintings upon an almost unlimited canvass. One would so much like to know the name of the master sculptor whose hammer and chisel carved out from the living rock so many masterpieces. But names have never meant much in South India[9]. If the artist has not signed his name to authenticate his work, he or some disciple has left us his image while at work. His bearded face and crowned head show dignity and concentration while with a long chisel in his left hand and the hammer in his right, he is carving the foot of a dwarf. He is shown as a prince among sculptors. But self-depreciation, tempered with a deep sense of humour, has ever been a virtue of the Tamils. Quite typically, therefore, our master sculptor, while admitting, so to say, that he is not quite a stranger to the work of stone-carving, appears more at ease with such minor subjects as mischievous though benevolent goblins.

But, however arresting may be the eastern walls of the rock-hill, we must detach ourselves from its fascinating attraction. There are so many master-

9. Even the authors of great Tamil works like Tholkappiam and Kural are not known by their real names. (Ed.)

pieces, so many diverse works of art, completed or only begun, here in the hill area, in the sandy wastes and on the shore, that one must hurry along or miss a good deal of that wealth of beauty.

THE ROCK-CUT CAVES

In the hill area we meet with some minor sculptural scenes or subjects that would anywhere else attract one's attention. Such is, on the right of the great rock panel, a charming family group of apes, the male squatting behind the female and 'doing her hair', while she goes on giving her breast to her little one. Such is, a little further away on the corner of another rock, a family of elephants with the young ones disporting themselves under the eyes of their parents to the detached amusement of a monkey and peacock. Such is, too, the Pallava throne with a magnificent lion carved into a royal seat standing upon the platform in what must have been the open court among the palace gardens. Such is, again, a one-piece small cistern, of which the inner part of a large boulder has been carved into the form of an immense bowl. It goes under the name of Gobi's Churn, but suggests the Age of the Giants.

The rock-cut caves are to be found in the hill area and mostly within the palace gardens. One only, the most primitive Mahishāsura shrine, stands on the shore, north of the great Shore Temple. It is but a narrow simple quadrangular cell with a small entrance flanked by roughly carved lion-pilasters and female door-keepers. Characteristically enough in a shrine washed by the ocean waves, it is dedicated to the Mother, represented on the back wall of its cell with eight arms. This shrine is part of twin rocks, and

their very position upon the shore, surrounded as they are by the waves at high tide, may explain why this unfinished sanctuary was never carved into a radha. But though it must be ranked as the Cinderella among so many masterpieces, this small cell standing as it does among such an impressive scenery catches one's imagination.

It must have proved a fine monastic cell for a hermit of the Nāga type, 'air-clad' as the expression goes. The waves would give him a free shower-bath whenever he ventured out of his retirement, which must never have been for long in such congenial surroundings so very conducive to meditation. How happy must have felt the marine hermit of the Māmallipuram shores! Gone are the sailors who traded in his days with most countries of the East; but one may still see by the still existing hamlet the small fisherman crafts, the *Kattumarams* which, though himself absorbed in other-worldly thoughts, his eyes must have followed as, rocked about like floating sea-birds, they returned home borne shoreward by the mounting tide.

Did the hermit of old witness the seasonal departure of the Great Fleet that traded South Indian luxuries with all the countries of the East and West? He could not help knowing about the cultural missions that took Dravidian culture to such distant lands as Cambodia. But could he have guessed that the famous temple of Ankor-Vat would reproduce the pinnacles and various other architectural designs from the Shore Temple that was part of the scenery he saw from his cell? Here Dravidian architecture was born; here had Dravidian foreign history begun many centuries before either Portuguese or English had attained the stage of provincial vernaculars. Here the Greek

language of the Roman Empire, so many thousands of miles out of the reach of the famous Roman Legions, had been for several hundred years the traders' *lingua franca.* Historians will still go on forgetting that the problem of how to open new sea routes towards the fabulous eastern country of the spices had been settled—and lost sight of too—centuries before such luxuries for sophisticated gourmets could have been thought worthwhile fighting for in still uncivilized England and Portugal.

The rock-cave carving process, an art of which King Mahendra Varman claims to have been the proud inventor, is, indeed, the first attempt, in Tamil Nad, at architecture in stone. While others before him had made use of timber, bricks and lime, he discarding all such perishable materials, used the very rocks Nature affords and carved them into everlasting shrines. There remains at Mamallipuram as many as thirteen different rock-caves to which must be added nine monoliths, each with its characteristically peculiar style and form. To the student of archæology they represent so many typical examples of the art of scooping out cell-shrines inside a rock, and of carving magnificent temples out of a single huge block. And each stands as an unsurpassed masterpiece for the lover of art to admire.

Diversely elaborated and decorated, the rock-caves show a variety of sculptures, doorways with carved male and female attendants; front and, at times, inside rows of pillars and pilasters—massive pillars of the Mahendra period, slender and beautifully decorated ones, supported by squatting or roaring lions of the Māmalla and Rajasimha styles. The front verandah takes here and there the proportion of a hall with three

or five inner shrines, the walls of which have—we are thankful for it—tempted the artist to carve as many as three or even five different panels forming a rich variety of subjects. Here the Mother stands in all her glory and youth: there she is seated upon the lotus-throne, attended by a couple of elephants with raised trunks. Elsewhere she is represented seated with her child on her knees by the side of the male deity; she is seen rising from the ocean or riding the lion to fight the ancestral foe from the North. Siva appears in his various forms, always beautiful and serene: Vishnu is seen reclining upon the Sesha or fighting the demons with his raised foot: unperturbed Brahma is lost in meditation; Mahendra and Simha-vishnu, his father, are represented in life-like portraits each with his two main consorts.

MONOLITH SHRINES

Of the nine shrines, each carved out of a single rock, five are to be found together among the sands not far from the shore, and are known as the 'Five Radhas'. But, though the most famous, they are not the only examples of this kind of religious structure at Māmallipuram. There is another such shrine within the hill area and three more a little apart on a rock to the west. The artistic value of the Māmallipuram monoliths, that are real sculptural beauties in stone, is enhanced still by the fact that each of them present typical features, not only because of their difference in size and shape, but also in style and design. If the scope of the artist was somehow restricted by the actual bulk of the original rock he decided to tackle, his creative imagination and his never-failing artistic sense inspired him to surmount all such restrictions.

In his impatient creative urge he seems to have accepted no limitation to what his genius could undertake and achieve. When the greater rocks had been disposed of, he could not refrain from making use of even the smaller pieces that lay about the place, and turning one into a majestic lion, another into an elephant, and a third into a fine crouching Bull, one of the earliest representations of the Nandi.

Of the five monolith shrines the Arjuna, the Nakula-Sahadēva and the Dharmarāja Radhas show, in spite of difference in shape and designs, a similarity of sculptural skill and richness of ornamentation. The largest and by far the most impressive for its sculptural value is the Dharmarāja shrine. While the three of them present cubical forms, the Arjuna monolith shows a frontal mandabam, and the Nakula-Sahadēva Radha, which has also a frontal mandabam, ends in a most graceful, though uncommon, apsidal form. The three of them, though different also in size and height, offer a three-storey pyramidal structure, terminated in what became the classical lotus-flower cupola of most temples in Tamil Nād. The small graceful Nakula-Sahadēva Radha is surmounted by a complex and most elegant waggon-shaped dome that combines both the half-round lotus-flower cupola at the back-end and the frontal side of a grass-hut over its tiny delicate mandabam. This waggon-shaped roof, inherited from the Buddhist caves of the Ajanta school, drew ultimately its inspiration from the semi-circular roof of the Toda grass-hut as well as from the richly decorated wooden constructions—carved beams, transoms and pendants—of former palatial mansions. The Bhīma shrine, which has been carved out of a large rock, ends also in the semi-circular Toda-hut shape, completed with ornamented *Kudus* or false windows.

Both the Arjuna and Dharmarāja Radhas are ornamented with a rich profusion of sculptures, that look like so many portraits of royal personages. Such are the representations of Narasimha in the Dharmarāja Radha, and the various royal couples of the Arjuna Radha. These royal couples, though standing and at rest, show quite natural and graceful movements of the body, chiefly the queens. They are much more natural and lively, indeed, than the princesses of the Varāha Cave I. While the couples of queens are standing by the side of seated Simhavishnu or following Mahendra Varman in the Varāha Cave I, the princesses of the Arjuna Radha are not mere attendants or followers of their royal master and lord. They are unmistakable queens. Each king is here represented with an only queen—*the* royal consort—and she is shown either confidently leaning against or quite close to her royal spouse, who is also standing. Art has reached here its full mastery. There is no longer place for even royal conventions. Polygamy is left to the seraglio.

The many sculptures of the Dharmarāja Radha include the various forms of Siva as Natarāja, the Master of the Dance. When Rajasimha II (c. 690-715) and after him the great cholas of Tanjore will raise the first temple structures made out of stones, the architects will draw their inspiration from the general outlines, even if modified and evolved, of the Dharmarāja Radha. Such are, at Māmallipuram, the Shore Temple with its two gracefully ornamented pinnacles, and what remains of the Ulakanātha shrine built upon the summit of the highest rock in the hill area. The bottom of this rock had already been carved into one of the most beautiful cave-temples, which includes among its rich sculptural works two graceful rows of

pillars forming a portico and a large mandabam with an inner cell. Three sculptured panels represent the Mother riding the Lion to fight the foe, Seshasayi Vishnu and the Dēvi group with her Child and Siva. Howevermuch scholars admire this admirable Seshasayi Vishnu, we very much prefer the no less grand reclining Vishnu to be found in an almost contemporary cave at Malaiyadipatti in the north-eastern part of Pudukottai. This almost unknown masterpiece is the work of an artist who knew undoubtedly how to handle a chisel and a hammer. The imposing head of the reclining Vishnu over-shadowed by the five-hooded Nāga, at Malaiyadipatti, is all by itself a study of strength in repose, a strength that is softened down by the lingering smile upon the lips of the dormant deity.

All the monolith shrines have an inner cell cut out in the rock structure. The Dharmarāja monolith, which is the most richly ornamented, has two little cells in its upper storeys. In one of the cells the Mother with her Child is seated with Siva, the sculptural outlines and the style recalling those of Simhavishnu with his two consorts in Varāha Cave I. The other cell has nothing to show but a square hole in its floor. It was evidently meant for a Lingam, but there is no Lingam left. The square Lingam, surmounted by a now partly damaged head to be found in the cell of the Arjuna Radha might have been intended to be placed here. The features of the Siva-Lingam belong undoubtedly to the same artist who chiselled or inspired most of the fine sculptures of the Dharmaraja shrine.

The Draupadi monolith, the very first one meets on entering the enclosure of the Five Radhas, seems at first to be but a mere copy in stone of the square

mud-wall peasant-hut with a thatched grass-roof. But the plainness of the general outlines in this simple, sober and homely structure, the smallest of the Five, is relieved by its finely chiselled ornamentation—the couple of female attendants guarding the entrance to the shrine, the sculptures of the standing Mothers that adorn its niches, and the inner panel representing the Mother with four arms surrounded by male attendants and flying Gandharvas. This plain composition recalls in style and outlines the seated and the two standing Mothers of the Varaha Cave II. But, here as everywhere else in Māmallipuram, in her most primitive or in her more evolved forms, in the panels that represent her as she triumphantly comes out of the Ocean, or riding the Lion, or again with the eight-arm form of the Victorious Mother carved out of the large rock near the Trimurti Caves, she is always serene and beautiful in features, benign and benevolent in the purest Dravidian tradition. We are still far, indeed, from the 'Fierce Kāli', inspired from the rites of decadent Saktism and Tantrism.

If we had to choose one among the monolith shrines, we would let our choice rest upon this Draupadī temple, because of its classical lines. Except for a discrete carved ornamentation at each corner and lower ends, and for the flat lotus-flower top, its roof has been given faithfully the appearance of a quadrangular grass-thatch, as true, indeed, to actual facts as art makes it possible. The artist has spared us, here, the Kudus or false-windows to be found in both the Nakula-Sahadēva and the Bhīma monoliths. While keeping close to his model, the real peasant-hut of his time, the artist, mastering fully his art as well as his material, has given us a discrete classical masterpiece that stands unrivalled.

Of another type and style is the Ganesa monolith to be found in the hill area, a little beyond the Monkey Group, not far from the Great Rock-Panel. Its carved reproduction of the thatched roof, not dissimilar to that of the Bhīma Rādha, is also ornamented with Kudus. But, alone in Māmallipuram, it is surmounted by decorative urn-shaped finials, that were destined for centuries to crown the summit of every temple gopura in Tamil Nad. Of another type still are the three small unfinished monoliths, square in form, that stand a little apart to the west of the hill area near the Buckingham Canal, the twin Pidari monoliths and the Valayankutai shrine. In their reduced forms they are not unlike the Arjuna Radha, but without its projecting front portico and without any carved figure. One of the Pidari monoliths has an inner cell, and the Valayankutai shrine possesses a small hall with two pillars.

We know of a somewhat similar small shrine—unfinished too—carved not from a single rock but out of a large rockhill, as far south as Kalugumalai in the Tinnevelly district. It seems to have escaped the attention of the scholars. Finely chiselled, it might be on a smaller scale a good copy of the Mamallipuram Arjuna Radha. It shows, anyhow, how extensively felt was the influence of the Pallava school. The presence, towards the summit of this Kalugumalai Rockhill, of several panels representing seated Jain holy men as well as another panel with the nude standing Mother with her Child, surrounded by dwarfs and the Lion, is another proof that Kalugumalai was an important centre, far from the seats of the Pallava princes of Kanji and Mamallipuram. And this is not an unexplainable exception, for in the same region, that was part of the prehistoric Pandya kingdom, relics of

Buddhist and Jain influence abound. We know of another carved shrine at the base of another rockhill, near Sendamaram, about halfway between Sankaranayanarkovil and Tenkasi, a rock-cave with inside its cell a Trimūrthi fugure of the Pallava school. But this is, of course, the area of Adichyanallur and Korkai culture, and this brings us to a still more ancient past.

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To summarize. Buddhist influence of the schools of Amravati and Ajanta is typically noticeable at Māmallipuram, but with a striking difference that shows the characteristic independence of its master-artists. And so it should be, for genius is always independent even when it takes its inspiration from its predecessors in the field. The Māmallipuram chisel is, indeed, more—much more—varied, and the inspiration that guided it broader in its concepts. Its touch is also more telling, far more vigorous and appealing than the too soft forms of the northern schools. The nudes of Māmallipuram, of which there are many examples—goddesses, queens, maids of honour, dairy women, etc.—are never softened down into voluptuousness. The fact is that the nudes, here, are not intended to be actual nudes. All feminine forms are in reality robed—symbolically at least—with a suggestion, border or fringe, of clothing. And this is what makes the difference. The Māmallipuram artists had bound themselves by a convention to which they faithfully adhered. If this left their skill and artistical sense unimpaired, the charming and beautiful feminine forms they created are above and beyond sex. Religion inspired the Māmallipuram sculptors, and this made them dwell in an other-worldly atmosphere in which sex with its allurements could have, and had, no part whatever. Though they outwardly appear as if they

were nude, their feminine carvings look as decent as fully dressed forms, more decent, indeed, than the later finely robed feminine sculptures of the Madura school in the Naick period. And this may be the reason why Māmallipuram has remained so appealing to both the lovers of art and the students of religion, because of its unrivalled Grand Peaceful Atmosphere, one of devotional and prayerful bliss, that inspired 'scenes of such mighty religious grandeur' [10].

10. Grousset, Rene, *Les Civilisations de l'Orient : L'Inde*, Paris, 1949, p. 90. Visitors to Mamallipuram will find a useful guide in :

C. Sivaramamurthi, Mahabalipuram, Department of Archæology, India 40 (pp.)

Interested readers may consult the following books :

Percy Brown, *Indian Architecture (Buddhist and Hindu)*, Bombay, 2nd Edition, pp. 93–101.

Rev. H. Heras, S. J., *Studies in Pallava History*, Madras, 1933, pp. 67–99.

R. Gopalan, *History of the Pallavas of Kanchi*, Madras, 1928.

G. Jouveau-Dubreuil, *Pallava Antiquities*, 2 vols., Pondicherry, 1916—1918.

" *Dravidian Architecture*, Madras, 1917.

" *Archæologie de Sud de l'Inde*, Paris, 1914.

" *The Pallavas*, Pondicherry, 1907.

A. Rhea, *Pallava Architecture*, Madras, 1909.

Dr. Swaminatha Aiyar, Editor and Writer

FRANCIS MORAES, M. Litt.

DR. SWAMINATHA AIYAR died on April 28, 1942, at Thirukkalukundram near Madras, at the ripe age of eighty after spending some six decades entirely in the service of Tamil. In the last years of his life he came to occupy in Tamil circles a position somewhat similar to that of Johnson in the England of the eighteenth century. His word carried great authority with Tamil writers. An outsider will find it difficult to explain the Doctor's great influence merely on the ground of his literary labours. The editing of the old classics along with a few prose works marked, by not much orginality of thought, is, it would seem, an insufficient explanation of the almost unchallenged power he exercised towards the end of his life. The following pages will make an attempt to answer this question.

Dr. Swaminatha Aiyar's main work for Tamil is his restoration of its ancient classics. On this rests his chief claim to the remembrance and gratitude of posterity. These inestimable works, chiefly *The Sangam Literature* and *The Five Great Epics* [1] were indeed known to exist. But about the middle of the last century

1. Under the name 'The Sangam Literature' are grouped *the Eight Anthologies, The Ten Songs* and the *Eighteen Short Poems*. Together with the *Five Great Epics* they form an imposing volume.

they had long ceased to be read, and their memory was fast fading away. Pundits were expounding to their students the verbal jugglery of the Sthala-puranams and Prabandams of yesterday, but these gems of Tamil poetry, hailing from the first centuries of the Christian era, were little more than names to them. Often the very names were not known. These classics were to be found in palm-leaf manuscripts among the ancestral possessions of a few pundits. Little known and cared for, ill-protected against the ravages of time and climate, they were slowly mouldering away in the lofts of some village homesteads. About the early eighties not a single one of them had been published. Even scholars like Caldwell and Pope were acquainted with few of them besides *Chinthamani*[2].

About the year 1884, while working as a Tamil pundit in the Government College, Kumbakonam, Dr. Swaminatha Aiyar began on the suggestion of a friend the study of *Chinthamani*. It was a new experience for him. He threw himself whole-heartedly into the study of the ancient classics. Thus began what proved to be his life-work. He described in vivid language his wanderings up and down the Tamil country in search of old manuscripts :

> "Many were the hardships I suffered in my quest of manuscripts. Some people remaining within doors would send me away saying they were not at home. Others would make me wander much before giving them. Others still would lend them after long and repeated requests backed by sureties. Some treated me with scant courtesy. The mother forgets the pangs of childbirth as soon as she sees the child. In like manner I would forget as soon as I got a manuscript all the sufferings I

2. *Chinthamani*, one of the Five Great Epics, is a brilliant romantic poem written in the grand style.

had undergone in securing it; my mind would experience an intense joy"[3].

It was a work of great hardship and infinite patience, and meant, besides, a heavy drain upon his slender resources. Himself not a person of easy circumstances, he had often to look up to friends and patrons to defray the expenses involved. He scoured the land during his vacations, reaching the remotest villages in bullock-cart or on foot, searching from house to house and esteeming himself well-rewarded if he could secure a single worn-out manuscript or but a portion of one. The apathy of the Tamil public was no encouragement in the work. A few enlightened friends helped him. Yet it was a Herculean task, and without his persevering courage and unshakable devotion he would not have succeeded. The finding of these manuscripts was arduous enough. To prepare them for publication was still more so. The difficulties usual in getting into print a palm-leaf manuscript were increased a hundredfold in the case of these Tamil scripts. Written often in an illegible hand, bristling with copyists' errors, without any mark of punctuation, the quantity of the vowels left to be inferred from the sense, the verses running into one another, these manuscripts offered insuperable difficulties to the reader. Not infrequently large portions of the text were missing. The copyist did not always keep the distinction between the poem, the annotations and the examples cited. At least in the case of one work, the Pathupattu, the poems were missing and had to be gathered piecemeal from the commentary. There were perplexing variations in the readings, and written in the Tamil of 1800 years ago, the meaning was not always clear even with the help of elaborate notes.

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3. *Nalluraikovai III:* *" I know not still "*

But Dr. Swaminatha Aiyar went through the toil with an avidity prompted by love. He had often to enlist the services of scholars to determine the meaning of a word, to correct a reading or to ascertain the truth of a particular statement. He describes in his autobiography how he worked on these manuscripts often far into the night, and how early dawn would still find him sitting cross-legged on the verandah of his small house and poring over these precious documents.

In the course of these preparations he became so thoroughly acquainted with the Sangam Literature that he came to be acknowledged as an authority on the Sangam age. His editions of *Purananuru*[4] and the other classics reveal his immense scholarship. Considering our ignorance of this early literature about the third quarter of the last century, we wonder how he was able to amass single-handed so vast a knowledge. As we read through his autobiographical writings we are struck at every turn by his avidity for any information about this past. No detail was too insignificant for him. To this insatiable thirst, and to his restless energy and devotedness we have to attribute his astonishing erudition. His prefaces to the editions show his immense knowledge of the gods and goddesses, the tribes and chieftains, the trees, birds and beasts, the weapons, ornaments and utensils, the customs and manners, the religious practices, social life and cultural achievements of the Tamils of the day.

During his stay in Thiruvavaduthurai[5], before he ever dreamt of editing the Sangam works, he came

4. An anthology of 400 poems dealing chiefly with war themes. It contains some of the earliest poetry written in Tamil.

5. Thiruvavaduthurai near Tanjore is the seat of a Saivite monastery, well known for its patronage of Tamil art and literature.

across a copy of *Valaiyapathi*, a Sangam classic. He did not set great store by it then, and let it by. When in later days he tried to procure a copy of the work with a view to editing it, he could not get any. This and *Kundalakesi*, another of the five great epics, have yet to see the light of the day. We wonder if Tamil will ever recover them. We may regret the loss, but will remember with gratitude how many precious works the untiring energy of this single man has brought to light, which otherwise might have been lost for ever: *Chinthamani*, *Pathupattu*, *Silappathikaram*, *Manimekalai*, *Purananuru*, *Aingurunuru*, *Pathitrupathu*, *Paripadal*, *Perunkathai*. The publication of any single one of these classics would have done credit to a life-time of research.

Tamil prose is of recent growth. In the last decade of the 19th century there were but a handful of prose writers. Dr. S. Aiyar began to write in prose as it were accidentally by way of prefaces to his editions and summaries of their contents. During the last ten years of his life he was contributing articles, mainly reminiscences of his past, to *Kalaimagal* and other periodicals. These have been gathered under the titles: *What I Heard and Saw*, *New and Old*, and *Nalluraikkovai*. His other chief prose works are the biography of his guru, Minakshisundaram Pillai, in two volumes, the unfinished autobiography, and a few biographical sketches of some Tamil musicians.

Those who form their idea of Tamil prose from the modern short stories and magazine articles will not guess the tremendous change it has undergone during the last thirty years. Taking its cue from the commentaries of Nachinarkiniar and others, Tamil prose retained its long involved constructions and

obscure phraseology throughout last century and the dawn of this century. Traces of it can be found in the Doctor's own editions. If to-day we have a modern, crisp, elastic prose, we owe it to writers like Dr. Swaminatha Aiyar.

The outstanding quality of his prose is its lucidity, in which it rivals the best prose in western languages. It is a little surprising that, a conservative in thought and sentiments, he should have led the way to a most modern prose. This sparkling of his prose results from a directness of expression and simplicity of language—traits which have their roots in his character. His intimate knowledge of the ancient classics and their commentaries might have induced him to use obsolete and obscure words—as is the case with some of the purists. In fact, his early works show a tendency towards the pundit's style. But his solid good sense enabled him to overcome the temptation.

Speaking of prose-style he says:

> "We must acquire the habit of writing without errors and of using as far as possible words intellgible to all. It is good to avoid in prose obsolete and variable terms...In speaking and writing we must aim at conveying our thoughts to others, and not at employing a learned style... In the choice of words we must consider more their actual currency and intelligiblity than their purity."

These principles appear elementary. Yet they required—and still to-day require—restating in Tamil where the cult of purism and high-brow elegance wages war against the most common-sense principles.

It is difficult to give examples of his prose in an English article. Perhaps the following passage, taken from a well-known article of his, will give a fair idea of the strong and weak points of his style—its singular

clarity which makes it impossible to miss the least shade of meaning, and its lack of artistic finish.

> "It was eight at night. I hired a single-bullock cart to go to the railway station, and climbed in. My father took leave of me half-heartedly. Only a trunk accompanied me. When the cart was going to the south of Vannathurai it knocked against something and over-turned. I fell down and the box fell on me. Even in this state I did not lose courage. My mind was away in Tinnevelly. If a *rishi* had given me a pill to travel through the air with the injunction to use it in time of greatest necessity I would have used it then. Not only was the speed of the cart diametrically opposed to that of my mind, but the cart threw me down "[6].

His short biographical sketches of the Tamil musicians give us much valuable and interesting information. His biography of Minakshisundaram Pillai has a special place. Like Sundaram Pillai's *Manonmaniyam* this work is the first of its kind in Tamil. It is a prose work of considerable merit and the story of an accomplished writer of verse of recent years.

Dr. Swaminatha Aiyar's biographical writings disclose a passion for details and a sense of atmosphere. They reveal the characters of persons by telling anecdotes and charming descriptions interspersed with the author's reflections, all marked by the directness so characteristic of Dr. Aiyar—and so different from the psychological vivisections of modern biographers. His tenacious memory unfolds before us scene after scene from the later half of the nineteenth century, in the first feeble struggles of Tamil to revive itself. We get interesting glimpses of the village 'verandah-school' and its methods, the itinerant poets and their literary discussions, Hindu monasteries and their patronage of learning, and similar sections of the Tamil intellectual life of the day. We are introduced to those early scholars like C. V. Damodharam Pillai, monastic

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6. *Nalluraikovai II: The Mullai that Blossomed in Moonlight*

patrons like Subramanya Desikar, and traditional pundits like Minakshisundaram Pillai and Thiyagaraja Chettiar—a generation with which he was so intimate and which today is passing away. The portraits are drawn with rare insight and deep sympathy.

In the preface to his biography of Minakshisundaram Pillai, Dr. S. Aiyar wrote that he intended to publish in a series the lives of the Tamil poets from the Sangam age to modern times. He was gathering material for this work both from a study of their works and from oral tradition. There is no doubt however, that the notes he has left behind will be of valuable help to future historians of Tamil literature.

III

Dr. Swaminatha Aiyar began his labours in the field of Tamil literature about the early eighties. His edition of *Chinthamani* appeared in 1886. Mr. Sundaram Pillai's *Manonmaniyam* was published in 1891, and Suryanarayna Sastry's *Sonnets* came out about the turn of the century. These two works, considered as the first land marks of the Tamil Revival, followed the Doctor's edition of *Chinthamani*. And he lived to see the popularity of Bharati's patriotic songs, and later, about the middle of the last decade, the rise to fame of Desikavinayagam Pillai and other verse-writers. He witnessed during the last years of his life a host of young writers successfully attempting short stories, skits, biographies and reflective essays. Dr. Swaminatha Aiyar's years of literary activity cover thus the whole Tamil Revival.

The impact of Western literatures and ideas produced a turmoil of thought in the Tamil land as in

the other parts of India, though perhaps to a lesser degree. The most radical doctrines found their advocates in prose and poetry, especially among the younger writers like Pudumaipithan[7] and Bharathithasan[8]. But Dr. Swaminatha Aiyar was little affected by these modern ideas. He pursued his course peacefully, strongly entrenched behind his conservatism. In an article entitled *My Aim*, he wrote :

> "To follow in the main what our fore-fathers practised is the chief means to obtain peace of soul. If we accept, without examining, new doctrines, new religions, new ways of worship and the like, it will take long before we get accustomed to them. Unity and certainty of belief will be lost among the people."

This conservatism was not a decision arrived at after much thought, the final outcome of a mental conflict. Nor was it the refuge of a weak mind that fears to venture on high seas. Dr. Aiyar was incapable of such a fear. He revered the past and lived in it; nothing in the present, we may say, interested him except in its relation with the past.

Dr. Swaminatha Aiyar was essentially an editor of classics. One is struck by his patient, painstaking work. He could work for months and years on the different copies, collate various readings, prepare glossaries, and edit with copious notes the most difficult manuscripts. With his knowledge of idiom and etymology, he would have made an excellent lexicographer. But he never attempted any dictionary worth the name.

Though Dr. Swaminatha Aiyar professedly abstained from critical judgments on poets, he could not help

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7. A well-known short-story writer, with a great mastery of the technique.
8. One of the leading present day poets.

expressing himself in vari ous places. These critical appreciations do not add much to his stature. His critical powers do not equal his scholarship. Perhaps the fault is due to his unquestioning veneration for the past, and a certain self-diffidence that left little room for independent judgment. Perhaps, too, it is because we are examining his literary criticism in the light of canons different from his own. He was not very happy in the evaluation of the different poets he dealt with. He bestowed high praise on verses composed by his master, some of which show little beyond technical skill. From his biography it would seem that he admired in his *guru* more the mastery of poetic technique and the fluency of versification than more intrinsic qualities. He concluded this biography with an appreciation of his master's poetry in these words:

> "Others can feel beautiful sentiments and can express them too in beautiful language. But to turn out verses as it were off-hand without the least effort is a gift which very few possess. He belonged to this privileged group of poets......Circumstances of place and time did not affect the flow of his verses. Even while holding conversation with others he could go on dictating stanzas to a student by his side."

Intricate schemes of metre, difficult rhyme patterns, and an extravagant fancy did service for real poetic vision. Like Johnson he over-stressed the importance of perfect external form.

Literary criticism has hardly developed in Tamil. Critics are shy of expressing independent judgments, of challenging traditional views, of seeming to depreciate acknowledged poets. They would strain every nerve to find something to praise even in interpolated stanzas. The name of a poet rather than the quality of the verse attributed to him carries weight with them. They move in a sort of collective security, like

the members of a choir where none is sure of his note. If Dr. Aiyar had paid more attention to the critical study of his poets and employed a different standard, he might have founded a school—the first school of Tamil literary criticism. At present he has only gathered material for future critics.

Dr. Swaminatha Aiyar was even less of an artist. We remarked the chief quality of his prose was lucidity. But the other qualities which go to make great prose are in some degree wanting in him. In point of trenchant expression he will bear little comparison with some other prose-writers as, for instance, the late Mr. Kalyanasundara Mudaliar. There are but a few outstanding passages of power and beauty in his prose writings. A literary artist would have avoided numerous unnecessary details. A more selective presentation would have removed the sense of monotony we sometimes feel in reading them.

In the main any criticism of Dr. Swaminatha Aiyar revolves round this one point: the absence of creativeness and originality as a writer. That magic gift which changes by a mere touch dross into gold—was not very manifest in him. His prose reminiscences—the nearest approach in him to creative works—show, by an unnecessary detail here and a flatness of remark there, the absence of the artist in him.

To return to the question we began with. If then his contribution to Tamil literature was the mere edition of the old classics and a few biographical writings, how are we to account for the great esteem in which he was held and the influence he exercised? I have answered this question to some extent in the early part of this article. Dr. Swaminatha Aiyar

recovered for the Tamils the treasures that were fast slipping from their fingers. He made them justly proud of a glorious past. Thanks to his labours the Tamil people can point to an ancient literature, the equal of which few other Indian vernaculars can show. This fact, combined with the adverse circumstances under which he accomplished his task, and the immense scholarship he brought to bear on it, enhances the value of his work.

These remarks may appear somewhat severe. To us they do not detract from the deservedly unique fame of the late Doctor. They merely represent our honest attempt at an impartial esteem of a great figure in the modern Tamil Revival.

His achievement, though not of a creative order, was of such importance in the circumstances that it placed him high in the esteem of the people. His rare character endeared him to them. In these days when caste prejudices have their repercussions even on literature, it is a tribute to the charm of his personality that he was held in high esteem and affection by all. He had the disarming simplicity of a child that hid or simulated nothing. He had a tender affection for his friends, and cherished in his heart their many acts of kindness. His remarkable humility won him the good-will of adversaries. His great veneration for his *guru* was in the best traditions of the country. Their mutual love gives us some of the most touching chapters in the biography. Above all we are struck by the indomitable will and untiring energy sustained by the great passion of his life, his love of the Tamil language.

He writes:

"My aim in life concerns mainly Tamil, I must make a deep study of the Tamil classics. Even if a work appears difficult at first,

it will become clear when studied many times over. I must learn to enjoy the excellences of style and matter in every work. Besides I must be able to express them in simple language, in speech and writing, so that others may understand them."

Dr. Swaminatha Aiyar's scholarship and achievement is not that of a single man, but of a whole generation. Small wonder that his name stands revered among the different, and even conflicting, schools of the Tamil literary world, and has become almost legendary. He was the Grand Old Man of Tamil—*Tamil Thatha.*

The Present State of Dravidian Philology

DR. KAMIL ZVELEBIL, Ph. D., PRAGUE

"WHAT we want is a series of rigorously scientific grammars of all important Dravidian languages, complete in their phonetic analysis of the speech and in their inclusion of the Phonology, Morphology and Syntax of the colloquial dialects, with all interesting details. A series of historical and comparative grammars of Tamil, Telugu and Kannada... juxtaposing the oldest and the subsequent forms as found in the actual old records of the language...with analogous forms from the other Dravidian languages would be ideal." —*Suniti Kumar Chatterjee, 1929.*

1. It is hardly possible to stress enough the importance of this request expressed by the eminent Indian savant many years ago. Dravidian studies in future—both linguistic and historical and literary—can be only based on the solid ground of a profound, exhaustive and exact philological research, and this research must be established upon the safe basis of combining both methods of historical/dynamic/and comparative philology and of synchronistic/static/linguistic analysis.

It is necessary, first of all, to consider in a systematic synopsis all the general pioneer works on

Dravidian languages beginning with the classical work of Caldwell and closing with the recent translation of Bloch's "Structure grammaticale" into English[1].

It seems that it would be necessary to bring out an index, a complete bibliography of the works dealing with our subject to enable scholars to have a perfect knowledge of all that has been done. At the same time, it is urgent to do the same in the sphere of different languages. This task has, however, the character of a more or less self-evident and preparatory work[2].

2. It seems that the first practical step in the further progress of Dravidian philology consists in bringing out new grammars of different languages on the phonetical and phonological, morphological and syntactical plans, based upon deep and exhaustive investigation of the material and upon various monographic studies of different problems and spheres of grammar. In those fields and spheres where we are happy enough to have texts preserved showing continual historical development of a language, it is, according to my view, absolutely necessary to proceed in the historical way in that investigation, too. To set a

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1. R. Caldwell, *A comparative grammar of the Dravidian or South Indian family of languages*. London, 1856; 2nd ed., 1875; 3rd ed., 1913.

G. A. Grierson, *Linguistic Survey of India*. vol. IV *Sten Konow* Calcutta, 1906.

K. V. Subbaya, *A primer of Dravidian phonology*, Indian Antiquary, 1909.

K. V. Subbaya, *A comparative grammar of Dravidian languages*, ib. 1910-1911.

J. Bloch, *Language Dravidiannes, in Les Langues du monde*, Paris, 1924.

L. V. Ramaswami Aiyar, *Articles in the Educational Review*, Madras, 1928, 1929, 1936, 1938, 1939.

E. H. Tuttle, *Dravidian Developments*.

J. Bloch, *Structure Grammaticale des Langues Dravidiennes*, Paris, 1946.

J. Bloch, *Languages Dravidiennes, in Les Langues du monde* 2nd ed., Paris 1953.

Further different articles of *M. B. Emeneau, T. Burrow, F. B. J. Kuiper, S. Sastri, Y. Vinson, Figulla* and others.

2. It would be, after all, a state ideal and much desired if all workers in Dravidian philology would join in mutual correspondence and unite in an international union—there are not so many of them—are there ?

concrete example : it is necessary, for instance, to bring out a study dealing, let us say, with the morphology of old Tamil verb in the period of early epics—Cilappatikāram, Manimēkalai— : or, for example the syntax of Kamban's Rāmāyaṇam. Thus it will be possible to reach larger units, rules and laws of different spheres of grammar in different phases of its development will appear, and, at the end, it will be possible to bring out such more general works as, let us say, historical morphology of the Telugu language[3].

3. After this investigation is accomplished of the whole evolution of different languages in all historical phases and in all spheres of grammar, it will be possible to set to work on the problems of comparative character. It is necessary, of course, to start with the questions of phonetics and phonemics; it is possible to say that the first important and solid steps have been taken in this field by M. B. Emeneau and T. Burrow. These authors have promised us, also, a work of primary importance, a much desired work since long, a dictionary of etymologies[4].

There are yet some problems important from the point of general Indian linguistics; it is necessary to mention at least two kinds of such problems; the extremely difficult question of substratum[5], and the

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3. In this connection I want to mention the claim of L. V. Ramaswami Aiyar in Anthropos XXXIII : a systematic analysis of linguistic features of different classical Tamil texts is much wanted. Two pioneer works can be mentioned also in this connection. They are L. V. R. Aiyar's *Evolution of Malayalam Morphology*, Ernakulam 1936 and G. S. Gai's *Historical Grammar of Old Kannada*, Poona 1946.

4. " Professor T. Burrow of Oxford University and I have initiated a collaboration looking towards it, and hope that ten years may see us at the end of our labours " says M. B. Emeneau in BSOAS, 1953, XV. 1, p. 99.

5. cf. especially *Pre-Aryan and Pre-Dravidian in India* by S. Levi, J. Przylusk & J. Bloch, Calcutta 1929.

extremely important questions concerning the relation of Aryan and Dravidian—some pioneer work has been done in this field too[6]. It is, however, necessary to point out that not only the relation between, let us say, Vedic and Dravidian must be dealt with, but, at the same time, it is important, and perhaps even more important, to search into the relation between Middle-Indian/Prakritic/and modern Indo-Aryan and Dravidian/cf. for instance such very grave problems as the influence of Dravidian upon Bengali or Marathi. Studies of this nature will enable us to bring out more extensive and compendious works of historical and comparative nature—say, a comparative and historical morphology of the Dravidian verb, or comparative syntax of Dravidian "cases"; later, a general comparative and historical Dravidian phonetics, morphology and syntax. And, at the end, a new, copious, monumental and complete comparative grammar of Dravidian languages.

4. Nevertheless, it must be confessed, that, what has been said here, describes, in a way, only one aspect, only one of the two sides of the whole problem of Dravidian philology, viz. the historical and comparative aspect. We must not forget, however, that there are some difficult and important questions which can be solved only by the synchronistic analysis of linguistic structure and by its comparison with different structures, not related genetically. Nothing has been done in Dravidian philology from this point of view[7]. There are, however, some extremely important

6. cf. A. Master, *Indo Aryan and Dravidian*, BSOAS XI, 297 and XII, 340, M. Mayrhofer, *Etymologische Miszellen, ArOr*, 1950, XVIII, 68, W. Kirfel, *Die Lehnwrote des Sanskrit aus den Substratsprachen...Lexis* III, 2, K. De Vreese, *A Dravidian turn in Apabhrams'a*, JRAS, 1954, 1—2, 35 and others.

7. Save, perhaps, the author's attempt to describe and explain the Tamil enclitic vowels—ā,—ē,—ō and their functions in *ArOr*, 1954, 2—3, p. 375—405.

problems of this kind, impatiently awaiting their solution; thus, for instance, a system of phonemes of modern Tamil—or, better, the exact description of such a system—is a much needed desideratum. The author of this article occupies himself, presently, with the investigation of foreign/English, French, Portuguese, Persian, Arabic and Hindi/words in Tamil from this synchronistic point of view. There are also some interesting questions concerning that sphere which has been called *die innere Sprachform*[8] to be dealt with.

5. It is the opinion of the author that only after all these conditions are accomplished, it will be possible to describe and explain safely and exactly the structure and the type of Dravidian languages as a whole and to discover and design the course of their historical evolution with the most possible degree of certainty; thus only we shall be able, eventually, to give exact and solid theories on the affinities and relations between Dravidian and some other family of languages[9].

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8. Cf., e. g., Tamil √*viṭu*—in its meaning "to let" with the German lassen and Old Tamil √ī—in a similar function with the Czech "dati" to give; or the Old Tamil *kurumpūl*, used (in classical texts) in the same double sense as its English equivalent, the "quail" (1. a bird 2. harlot).

9. Most of the theories proved to be dead-born children, cf. the "Australian" theory of F. Muller *Grundriss der Sprachwissensehaft* II, 1, 95, or another, "Korean" theory of H. B. Hulbert *(Comparative Grammar of the Korean and the Dravidian family of languages*, Seoul, 1906. etc.

Only the "Uralian" hypothesis seems to be more probable and, after T. Burrow's article of 1934, it has been placed upon a solid basis, cf. already Caldwell, 3rd ed., London 1913, p. 67, O. Schrader, *Dravidian Studies*, BSOS 1934, XI, 2, 328—356, F. O. Schrader, *On the Uralian Element in the Dravidian and Munda Languages* BSOS VIII, 75—176, S. P. Tolstov, *Problems proischoždenija indojevropejcev i sovremennaja etnografia i etnografičeskajo lingvisika*, KSIE, S. P. Tolstov, Drevnij Chorezm, 1942, p. 65 and 350.

Transliteration of Tamil in Roman Characters & Vice Versa

A SENTHAMILAN

THE system of transliteration, which was originally devised by the Royal Asiatic Society for Sanskrit and Sanskritic languages and which has been adapted with various arbitrary modifications for transliterating Tamil, is too complicated to be of real assistance to foreigners interested in Tamil studies, particulary beginners. A less complicated system has to be evolved for Tamil, which—possessing a scientifically devised phonemic structure—lends itself easily to an adequate system of transliteration, which would be 'an accurate representation of pronunciation but at the same time simple and practical' and which also 'takes account of the special needs incidental to convenient and rapid reading and writing'[1].

2. The following principles were laid down by the International Phonetic Association in 1888 in regard to an International Phonetic Alphabet :—

(i) There should be a separate letter for each distinctive sound; that is. for each sound which, being used instead of another, in the same language, can change the meaning of a word. *(This is what is now called the 'phonemic' principle of writing.)*

(ii) When any sound is found in several languages, the same sign should be used in all.

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1. Daniel Jones—'*The problem of a National Script for India,*' Lucknow 1942, p. 5.

(iii) The alphabet should consist as much as possible of the ordinary letters of the Roman alphabet, as few new letters as possible being used.

(iv) In assigning values to Roman letters, international usage should decide.

(v) The new letters should be suggestive of the sounds they represent by their resemblance to the old ones. (In regard to this, it is now considered that letters should have unmistakable forms, and be as unlike each other, as possible.)

(vi) Diacritic marks should be avoided, being trying to the eyes and troublesome to write[2].

In regard to diacritic marks, Dr. Daniel Jones, Professor of Phonetics, University of London said:

> 'The plan of using diacritics has been shown to be defective from both the typographical and the psychological points of view. Diacritics are psychologically unsound for the following reasons: for writing to be clearly legible, every written word should have a definite and distinct form; it should have a sort of outline. Such a form is obtained if the written or printed word is composed of well designed letters. But when detached accents or other marks are used, the forms of words are less legible; their outlines are to some extent blurred..............................
> 'Another objection to diacritical marks is that they interfere with ease of writing.................A further objection to diacritical marks is that in practice they often get omitted in writing, and confusion consequently arises. This has been proved by the experience of those who have worked with the system of using such marks. Yet another objection to them is that superscript marks cannot be conveniently printed over capital letter'[3].

As it was not found possible to dispense with diacritics entirely however, the International Phonetic Association has recommended that their use should be limited as far as possible to the following cases:

(a) for denoting length, strength and intonation,

(b) in representing members of phonemes,

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2. '*The principles of the International Phonetic Association*', London, 1949, p. 3 of cover.

3. Dr. Daniel Jones, '*The Problem of a National Script for India*', op. cit.—pp. 10-11.

(c) when the introuction of a single diacritic obviates the necessity for designing a number of new letters,

(d) for representing minute shades of sounds in scientific investigations[4].

3. In devising therefore a system of transcription for Tamil sounds, it would be just as well to keep the above principles in mind, if the system is to be of real assistance to foreign scholars who are interested in learning Tamil. Further, if the use of new letters outside the Roman alphabet could be avoided and if the diacritic marks used are such as to be found in an ordinary English typewriter, the work of scholars preparing manuscript copy will be greatly simplified. Fortunately, it is not necessary to go beyond the types found in an English typewriter to find equivalents for Tamil sounds. The Tamil alphabet is given in Table A with their phonemic equivalents in Roman characters; the principal member of each phoneme only is given in this Table. Two diacritic signs are used, viz :

(i) a colon: in the case of vowels, to denote length and in the case of consonants, to distinguish those articulated with the blade of the tongue from those articulated with the tip of the tongue but otherwise similar.

(ii) a minus sign — to indicate a retracted variety (This sign is used in only one case)

The diacritic marks should be used *after and not below* the letter in order to minimise the strain in reading and to facilitate typing or printing. These marks are not normally used in Tamil writing and hence their use for the purpose in view will not lead to confusion.

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4. '*The Principles of the International Phonetic Association*'—op. cit.—p. 2.

4. A narrow transcription of the members or allophones of Tamil phonemes, which have more than one member, is given in Table B. This will be useful for scientific studies and be also of assistance to foreigners learning to speak Tamil. It was Dr. Daniel Jones, who first drew attention to Tamil as a good illustration of the theory of phonemes. He wrote:

> 'Tamil is a language which illustrates particularly well the grouping of several quite distinct sounds into single phonemes......... It is noteworthy that Tamil orthography does not show any difference between all these sounds. Those who originally invented this orthography must have had a clear conception of the phoneme idea, though the theory had never been formulated. This is evidence in favour of a mentalistic view of the phoneme'[5].

In fact, the theory had been by implication formulated at the time of Tholka:ppiyam, the oldest extant Tamil Grammar written more than two thousand years ago, although later grammarians and commentators, who apparently were but imperfectly acquainted with phonetic principles, were unable to interpret aright the relative passage[6]. With a knowledge of modern Phonemics, however, the passage in question becomes clear and meaningful and illustrates the euphonic basis on which the phonemic structure of Tamil has been raised. In the words of Prof. Sankaran of the Deccan College Post-Graduate and Research Institute:

> 'We meet with the accurate description of phonemes of the old Tamil language, *built apparently on the results of phonetic study*, in Tholka:ppiyam, which is the oldest descriptive Tamil Grammar. Such an emphasis on the pattern inherent in the sounds of the language of study, and the attempt to establish, on the basis of their occurrence and distribution, the types of sounds which must have been significant in distinguishing the meaning of words is not met with even in the Ashta:dhya:yi of Pa:n:ini'[7].

5. Dr. Daniel Jones—'*The Phoneme—its Nature and Use*', Cambridge 1950, pp. 22-23.

6. *Tholka:ppiyam*, El-uththathika:ram, verse No. 22.

7. Prof. C. R. Sankaran, '*Phonemics of Old Tamil*', Poona 1952, p. 9.

> *We are lost in wonder that in this Old Tamil Grammar, we rediscover, as it were, many of our own modern ideas.* The conviction is gained more and more that it is worth the while to subject Tholka:ppiyam to a detailed scrutiny exploiting this beautiful work from the rigorous view-point of modern Phonemics'[8]. (italics ours)

5. The inevitability of dialectal differences amongst language communities living over wide areas is well known to linguistic scholars. In Tamil speaking areas, this has been aggravated by social cleavages arising out of the caste system and the influence of two dominant languages, Sanskrit and English, the former as the language of liturgy and religious literature and the latter as the administrative language of the government of the country. It is a remarkable tribute to the firm foundations on which the phonemic structure of Tamil had been raised that, in spite of these adverse factors, the phonemic structure as described in Tholka:ppiyam has undergone little change during more than two thousand years. We can hence go back to this old Grammar to discover the norm or standard sounds of Tamil, eliminating the mere dialectal or non-significant deviations therefrom.

6. In this connection, it is well to recall the warning sounded by Edward Sapir :

> 'The conception of the ideal phonetic system, the phonetic pattern, of a language is not as well understood by linguistic students as it should be. In this respect the unschooled recorder of language, provided he has a good ear and genuine instinct for language, is often at a great advantage as compared with the minute phonetician, who is apt to be swamped by his mass of observations'[9].

Dr. Daniel Jones says :

> 'A phonetic transcription for teaching pronunciation records the pronunciation of a single person (a typical one if possible) and the learners of the language learn to pronounce like that person'[10].

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8. Ibid, p. 58
9. Edward Sapir, '*Language*' New York. 1921, p. 58.
10. Dr. David Jones—'*The Problem of a National Script for India*' op. cit. pp. 6-7.

As a foreigner is usually not competent to decide whether a particular person is a 'typical' person, such phonetic transcriptions merely add to the confusion. Take for instance the Tamil phoneme ழ which in the attached Table A is represented by l-. The following are some of the descriptions given of this phoneme by empirical phoneticians :—

Prof. C. J. Firth 'a frictionless continuant having an obscure unrounded back vowel quality. l- is made by drawing back the whole tongue, and spreading the blade laterally, making it thick, short and blunt, so to speak, so that it approaches the middle of the hard palate. The result is a very retracted liquid sort of r sound'[11].

Prof. C. R. Sankaran voiceless retroflex lateral[12].

Jules Bloch a cerebral palatalized sonant spirant the pronunciation of which moreover varies from l to y[13].

Don. M. De Zilva Wickremasinghe A cerebral having the combined sound of r and soft l, and pronounced by turning up the tip of the tongue as far back as possible. In Ceylon however it is pronounced like an ordinary English l. In the Tamil country it has often the sound of S in pleasure (the French J)[14]

Dr. G. U. Pope Something like the Welsh ll[15]

Cerebral : apply the tip of the tongue, as far back as you can, to the palate, and pronounce a rough rrr, in which a z sound will mingle......In the South, unable to articulate this letter, they use a strong l : (ள) instead. In the north in the same way they use ய் for ழ[16]

Of these, Prof. Firth's description is nearest to the standard sound as described by Tholka:ppiyam.

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11. C. J. Firth—'*A Short Outline of Tamil Pronunciation*,' Appendix to Arden's *Tamil Grammar*. p. xvi.

12. C. R. Sankaran—'*Phonemics of Old Tamil*,' Poona, 1951. p. 8.

13. Jules Bloch—'*The Grammatical Structure of Dravidian languages*,' Poona 1954, p. xxxiii.

14. Don. M. de Zilva Wickramasinghe—'*Marlborough's Tamil Grammar Self-taught*'—London, 1906 Eighth impression, p. 10.

15. Dr. G. U. Pope—'*A Hand book of the Tamil Language*'—London, 1926. p. 7.

16. Ibid, p. 9.

7. *Transliteration into Tamil.* As will be seen from Table A, read in conjunction with Table B, the impression voiced in some circles that Tamil lacks certain sounds found in most other languages is wrong and based on a failure to appreciate the phonemic variants of Tamil phonemes. While most of these sounds are in wide use in Tamil speech, they are not represented by separate characters in Tamil orthography. The reason is scientific ; the Tamil genius and feeling for sound appear to have been so highly developed two thousand years ago that they banned from speech all un-euphonious sound combinations in words; hence certain allied sounds such as ch (as in church), j (as in conjoint) and c (as in civil) are treated as a single phoneme, the value of whose allophone depends on the preceding phoneme in the same word. Taking into account this scientific and logical application of the phonemic theory by the ancient Tamil grammarians, it is easy to transliterate practically all sounds in English, for instance, into Tamil (Vide Table C). It is against the genius of the Tamil phonetic structure to adapt without modification foreign sounds which are not represented in Tamil; recognised rules and usage exist for the adaption of such sounds. These rules must continue to be observed if the phonetic pattern of Tamil is not to be mutilated out of shape but it is recognised that for use in scientific and technical fields, literal transliteration of English sounds may be necessary at present for certain restricted purposes. For such purposes only the system of transliteration indicated in Table C may be adopted.

TABLE A

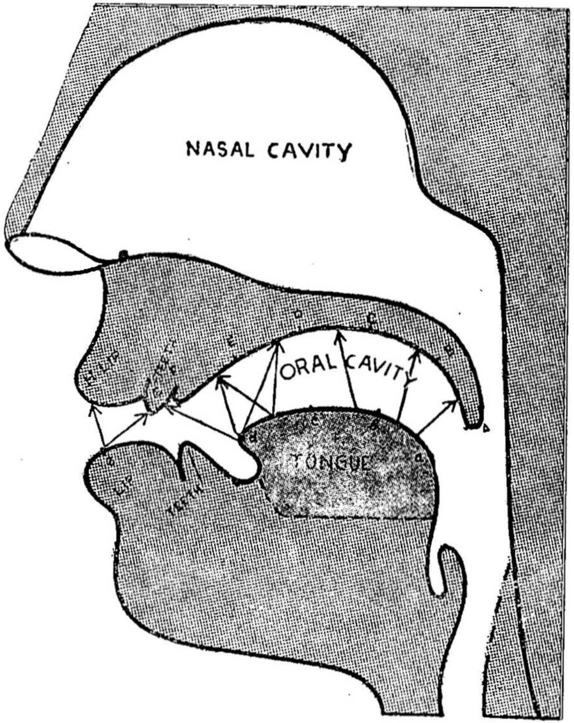
Tamil Phonemes

DESCRIPTION OF POSITIONS

1. A B-Glotto-velar — அண்ணஞ்சேர்ந்தமிடறு 17
2. B C-Velar (back palate) — முதலண்ணம் 18
3. C D-Palatal (middle palate) — இடையண்ணம் 19
4. D E-Alveolo-palatal (front palate or Retroflex) — நுனியண்ணம் 20
5. E F-Alveolar (teeth ridge) — அண்பல் 21
6. F G-Dental — பல் 22
7. G e-Labio-dental — பல்லிதழ் 23
8. H e-Bilabial — இதழ் 24

a b-back of tongue
b c-middle of tongue
c d-front of tongue (blade)
d...tip of tongue

17.	*Tholka:ppiyam*—el-uththathika:ram	—	Verse No.	99
18.	do	...	do	89
19.	do	...	do	90
20.	do	...	do	91, 94, 95
21.	do	...	do	96
22.	do	...	do	93
23.	do	...	do	98
24.	do	...	do	97



VOWELS

Articulating position	Short	Long
PRIMARY		
Glottal	அ a (among)	ஆ a: (Calm)
Velar	இ i (sit)	ஈ i: (machine)
Labial	உ u (full)	ஊ u: (rule)
SECONDARY		
Velar	எ e (fed)	ஏ .e: (able)
		ஐ ai (aisle)
Labial	ஒ o (Opinion)	ஓ o: (opium)
		ஔ au (now)

CONSONANTS

Articulating position	Hard	Soft	Medium
PRIMARY			
Glotto-velar			ய y yard
Velar	க k (king)	ங ng (sing)	
Palatal	ச c (church)	ஞ nj (angel)	
Retroflex	ட (card)	ண (u r n)	ர r (red
Alveolar			ல l (leave)
Dental	த th (Thames)	ந nh (anthem)	
Labio-dental			வ v (very)
Bi-labial	ப p (pipe)	ம m (mate)	
SECONDARY			
Retroflex	ற t (atlās)	ன n (enter)	ழ or l- ......
Alveolar			ள l: (hurl)
AUXILIARY			
The same articulating position as the succeeding consonant.	ஃ x	(the sound value is the same as that of the succeeding consonant)	

Notes.

(1) The Phonetic values of vowels are approximately those adopted by the International Phonetic Association in broad transcription. The vowels are simple, short vowels being pronounced distinctly short and the long distinctly long, the distinction being sharp enough to cause no confusion or ambiguity to the hearer.

(2) In the case of consonants, phonetic values are generally the same as those of the International Phonetic Association, except in the following cases :—

(i) y is chosen instead of j for ய, as ய is used only as a consonant and not as a vowel in Tamil and the English letter y is identified by Indians generally with this sound, rather than with the International Phonetic Association's letter j which is usually equated with voiced c (represented in the I. P. A. alphabet by inverted f.)

(ii) No distinguishing mark has been laid down by the I. P. A. to differentiate between sounds which are articulated with the *blade* of the tongue and those which are articulated with the *tip* but are otherwise similar. In order to avoid a multiplication of diacritic marks, the colon : is used for the former ; t :, n: and l : are the three sounds falling under this category.

(iii) *Auxiliary consonant x* This is an igenious and novel feature introduced by the ancient Tamil Grammarians for use principally in poetry. Its value is variable, being the same as that of the fricative member of the following phoneme as indicated in Table B. Because of its indefinite value, the symbol x has been chosen to represent it in transliteration.

(3) *The 'hard' consonants* are phonemes, whose principal member is plosive, the secondary members being aspirated, voiced and fricative respectively as shown in Table B. Their value can best be ascertained when they occur as doubled consonants in a word, the first mute one representing the value of the principal member of the phoneme and the second the value of the aspirated subsidiary member *e. g.*, கற்றவன்—kattavan—(KATTHAVAN)[25], learned man.

(4) *The 'soft' consonants* are nasal continuants, whose articulating position is the same as the corresponding 'hard' consonants shown opposite to them. The correct value of the soft consonants can be verified in words where they are followed immediately by a 'hard' consonant the latter assuming the value of its voiced subsidiary member *e. g.*, பஞ்சு—[25] panjcu PANɟU—Cotton.

(5) *The medium consonants* form a class of non-nasal continuants, corresponding to the semi-vowels of the Indo-European group but in Tamil they have no vowel value at any time. When a medium consonant is followed by a plosive, the latter assumes the value of its fricative subsidiary. *e. g.* வாழ்க—va:l-ka (VA :L XA)[25].

25. International Phonetic Alphabet.

(6) *Retroflex t:* is articulated with the *blade* of the tongue assuming a fully retroflex position.

(7) *Retroflex t* is articulated with the *tip* of the tongue, like the English 't' but in a retroflex instead of an alveolar or dental position. It differs from retroflex t:, in that the tip, and not the blade, of the tongue touches the palate. There is a general misapprehension in regard to the value of the principal member of this phoneme, owing to the fact that it never occurs at the beginning of a word. The value of one of its subsidiary members—viz., the fricative—has been confused with the principal member and hence is often considered, as a form of trilled r.[26] As already indicated, retroflex 't' is a plosive like all other 'hard' consonants as can be verified when it occurs doubled, *e. g.*, கற்றவன்—kattavan—(KATTHAVAN)[27]

In its fricative from, occurring after the auxiliary consonant however, its pronunciation is similar to ɹ *e. g.*, அஃறிணை—axtin:ai—(AꓤꓤIN:AI)[27] as shown in Table B attached.

(8) *Retroflex l-* is a retracted veriety of l:, having the same articulating position as r. This is a sound peculiar to Tamil and is not always correctly articulated even by Tamilians.

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26. Ceylonese Tamils generally pronounce the principal member of this phoneme more correctly than Indian Tamils.

27. International Phonetic Alphabet.

TABLE B

Tamil Phonemes consisting of more than one member or allophone

(Narrow transcription)

	Principal number	Subsidiary members: When preceded by a hard consonant becomes	Subsidiary members: When preceded by a soft consonant becomes	Subsidiary members: When preceded by a medium consonant or the auxiliary consonant becomes
	unaspirated & voiceless	aspirated	voiced	fricative
க	K make கப்பல்	KH napkin பக்கம்	G angle பங்கம்	X soho வாழ்க எஃகு
ச	C church சிறகு	CH churchill பச்சிலை	ɟ angel பஞ்சம்	Ç civil எய்சிலை கஃசு
ட	ʈ card ? படம்	ʈH carting ? பட்டம்	ɖ ? பண்டம்	ʃ fashion கஃடு
த	T+ Thames திங்கள்	T+H ? சேர்த்து	ð this சேர்ந்து	θ thin ஆய்தல் அஃது
ப	P wipe பல்	PH harping அப்பம்	B amber அம்பம்	ɸ ? வாய்பாடு கஃபு
ற	T Enter அறம்	TH artistic அற்றம்	D mundane அன்று	ʁ arrears அஃறிணை
∴	This auxiliary consonant acquires the same fricative value as the following consonant acquires.			

Notes: (i) In Tholka:ppiyam. El-uthathika:ram, verse no. 22 it has been laid down that, when consonants occur together, their sound value is modified.[28] As the first member of a consonant pair is articulated before the second, the latter is modified by the former.

(ii) For reasons of euphony, permissible consonant groups or clusters are severely restricted and words in which 'Soft' or 'medium' consonants are preceded by other consonants are so rare, except by way of doubling, that for practical purposes we may treat the 'soft' and 'medium' consonants as phonemes having only one allophone.

(iii) In the days of Tholka:ppiyam, the phonemes shown in this Table appear to have had the value of their principal member at the beginning of a word and after a vowel. In many dialects now, they assume after a vowel the value of the fricative allophone and, in the case of people speaking in a highly Sanskritised way, the voiced allophone. Thus, for example :

பகல்—Pakal is articulated as (PAXAL)—fricative
or (PAGAL)—voiced

Some persons use this pronunciation even where the consonant occurs initially. This is principally due to the influence of Sanskrit and English on Tamil Speech. In any case it is only a preference for one allophone as against another of the same phoneme[29].

(iv) Although the auxiliary consonant should, according to the rules laid down by Tholka:ppiyam, assume one of six different sounds as indicated here, during the past several centuries owing to later grammarians' inability to grasp the phonetic novelty involved in this highly ingenious invention of the ancient Tamil grammarians, its value has been narrowed down to (X)i.e., fricative K, something approximating to the English h. Instead of importing non-Tamil script such as ஹ, ஸ, ஷ etc., Tamil scholars would do well to popularise in their place the use of the auxiliary consonant ஃ as in the days of Tholka:ppiyam.

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28. Unfortunately, owing to a far-fetched interpretation given to this verse by commentators, its phonetic significance has never been understood.

29. *Tholka:ppiyam*, El-uththathika:ram, verse No. 38 and 101.

TABLE C

Transliteration of English Sounds into Tamil

English sounds not represented by separate phoneme in Tamil	Symbol to be used for transliteration
SOUNDS EXISTING IN TAMIL SPEECH.	
b (as in bad)	(ம்) ப
c (,, civil)	(ஃ) ச
d (,, and)	(ண்) ற
g (,, angle)	(ங்) க
(,, angel)	(ஞ்) ச
s (,, shock)	(ஃ) ட
SOUNDS NOT USED IN TAMIL SPEECH.	
f (as in sofa)	(ஃ) வ
a (as in bad)	ஆ-
z (as in Zebra)	ச-

Notes

(i) The letter within brackets indicates that the following phoneme has the value of the allophone which it acquires when preceded by the former which should however be treated as silent, as for instance k in know.

(ii) The minus sign—indicates that this phoneme has a special sound not found in Tamil.

Example of transliteration of Tamil into English:

பொங்கல் விழா நடைபெறும் காலமும் இனிய காலம்: கார் உலாவும் வானமும், நீர் உலாவும் ஏரியும் கருணை காட்டும் காலம்; இயற்கை அன்னை பசுமையான புடவை உடுத்து, பன்னிறப் பூக்களைச் சூடி, இனிய காயும் கனியும் கரும்பும் அணிந்து இன்பம் காட்சி தருங் காலம்[30].

Pongal vil-a: nhat:aipetum ka:lamum iniya ka:lam; ka:r ula:vum va:namum, nhi:r ula:vum e:riyum karun:ai ka:t:t:um ka:lam; iyatkai annai pacumaiya:na put:avai ut:utha, pannitap pu:kkal:aic cu:di, iniya ka:yum kaniyum karumpum an:inhthu inpam ka:t:citharung ka:lam.

Example of transliteration of English into Tamil

It will I think be generally conceded that the first requisite for bringing education within the reach of the millions of illiterates in India is the provision of a suitable alphabet for them[31].

இற் வில் ஐ திங்க் (ம்)பி (ஞ்)செனரலி கன்(ஃ)சீடெட் (ந்)தா-ற் (ந்)தெ (ஃ)வ(ஃ)ச்ற் ரெக்வி(ஃ)சிற் (ஃ)வார் (ம்)ப்ரிங்கிங் எடியுக்கே(ஃ)டன் வுய்தின் (ந்)தெ ரீச் ஆ(ஃ)வ் (ந்)தெ மில்லியன்(ஃ)ச் ஆ(ஃ)வ் இலிற்றரேற்(ஃ)ச் இன் இன்டியா இ(ஃ)ச் (ந்)தெ ப்ரொவி(ஃ)டன் ஆ(ஃவ்) எ (ஃ)சூட்டெ(ம்)பிள் ஆல்(ஃ)வ(ம்)பெற் (ஃ)வார் (ந்)தெம்

30. ரா. பி. சேதுப்பிள்ளை—'தமிழின்பம்' திருச்சிராப்பள்ளி, 1952, பக்கம் 31.

31. Dr. Daniel Jones—'*The problem of a natural script for India*' Lucknow 1942, p. 1.

Muslim Literature in Tamil

V. I. SUBRAMANIAM, B. A. (HONS.)

THE Muslim contribution to Tamil literature is considerable and varied. In the field of epic poetry, in the field of minor literary works or 'prabandhas', and in the field of prose, their contribution stands favourable in comparison to any of the contemporary Hindu or Christian works. With little encouragement from the Muslim rulers who invariably showed interest in Arabic or Urdu literature, and with little sympathy from the people among whom they lived, the Muslim poets were able to make an indelible mark on Tamil literature. Even in recent times, Tamil scholars of repute have not been rare in that community.

Unlike in North India, the political domination of the Muslims in the South was only for a short period. But the Tamils had contact with the Muslims long before the Muslim invasion. Tamilnad had extensive trade relationship with Arab countries. Trade agencies were established in *Kāyal* (Tirunelveli district) by Arab chieftains for horse trade and *Wassaff* says that as many as ten thousand horses were imported from Arabia every year. After the birth of Islam, Arab Settlements were made in several places in the West Coast of Tamilnad. Their main object was trade and it is not clear how far they influenced the local population. Ancient Tamil literature merely mentions their existence. Perhaps they led a secluded life caring mainly for trade and mixing very little with the local population.

There is a common belief among the Muslims, that the Amir of the Sumpla City in Turkey, after abdicating his power, became an *Aoulia,* and sailed to India

to propagate Islam. He settled at Trichinopoly and is believed to have died there in 900 A. D. A mausoleum was erected there in honour of him.

But it was the invasion of Malik Kafur in 1310, that brought the Muslims closer to Tamilnad. His invasion of the South, though an accident, yet was well-timed. The Imperial Cholas were tottering almost in exhaustion. A fratricidal war between the two sons of Pandya Kulasekhara provided a welcome opportunity to the Muslim invader. Lured by the splendour and wealth of Deccan, Malik Kafur found an easy entrance into Tamilnad. In 1324, there was a second invasion of the Pandya country and it became a province of the Delhi Sultanate. By about 1335, Jalal-ud-Din Assan Shah severed his connections with Delhi and set up an independent Sultanate at Madurai. This lasted until 1378 when the Vijayanagar prince, Kampana II, overthrew this Sultanate. Still there continued two Muslim cantonments, one at Madurai and another at Kannanur, controlling the adjoining places. Again in 1646, when the Vijayanagar Empire crumbled, the Muslims re-established themselves. Tanjore and Gingee were under their supremacy and the Madura ruler was but a vassal to them. Revolts from subject chiefs were common in this period. There was very little peace and no stable administration. In the fag end of the Nayak rule at Madurai, Queen Meenakshi invited Daud Khan to assist her against her enemies. But that proved to be an invitation to occupy the throne of Madurai. Thereafter, directly or indirectly, Madurai remained under Muslim sway till the British consolidated the South by defeating the French and their ally Tippu Sultan in 1800 A. D.

The object of the Muslim invasion was not to retain and consolidate the conquered territory under a stable

government, but to collect a rich booty. Even the few attempts to keep the subjugated kingdoms for a long period under their rule were ill-conceived and resulted in general chaos. But one permanent result of the Muslim invasion was the large number of Muslim converts throughout Tamilnad whose contribution to Tamil literature and towards the growth of Tamil language is remarkable. There were many patrons in that community, who encouraged Tamil poets. Well known among them was Sīthakkāthi, whose munificence was eulogised both by Muslim and Hindu poets of the 17th century. It is said that in his time Muslims used to listen to the exposition of Mahabharatha and Ramayana with great interest, because of the absence of a similar Muslim epic. So Sīthakkāthi felt sorry for it and was in earnest search of a Muslim Tamil poet, who could compose an epic on the life of Mohammad. At last he found Umaru Pulavar.

Poet Umaru was born in Ettayapuram in the late 17th century. He had his education under two Hindu teachers, Sēthu Muthaliar, and Kadigai Mutthu Pulavar, the court poet of Ettayapuram. It is said of Umaru that though a Muslim by birth, he mastered Tamil literature and grammar at an early age and was even in a position to take up the challenge of a North Indian Vidwan, Vālai Vārithi. This episode brought for him fame and he was made the court poet of Ettayapuram. It was then that Sīthakkāthi invited Umaru to his place and expressed his life-long desire. Umaru agreed, but he needed a teacher who could explain to him the Arabic granthas and stories about Nabi in the Arab language. At Sīthakkāthi's instance Umaru was taken to one Labbai Ali Hajiyar, who refused to reveal the sacred story to Umaru for he was dressed like a Hindu. But Mohammad appeared in his dream and asked him

to explain to Umaru the granthas. The Labbai regretted his early refusal and directed him to his brother at Parangip pēttai who was a scholar both in Arabic and Tamil. So the poet moved to Parangippēttai where, he assiduously carried on his work.

Meanwhile, Sīthakkāthi passed away, before the completion of the *Puranam*. Its 'Arangetram' was celebrated at Parangipettai itself under the patronage of Abdul Kāzi Marakkāyar. There is a story that when the stanza on the birth of Mohammad was expounded the patron's wife was so much absorbed that she forgot to regulate the flow of milk into the mouth of her sucking child. As a result, the child died on the lap of its mother. Fearing that if she broke the news of the death of the baby at once the 'Arangetram' would be ended abruptly, she suppressed it until it was over.

The title *Chīrā Puranam* is the Tamil form of the Arabic 'Sirat' which means life and 'puranam', which means an old story. The *Puranam* deals with the life of the Prophet and the miracles attributed to him. It follows closely the Hindu puranic form. It is divided into three parts called Kāndams...*Kilāthuk Kāndam*, *Nupuvathuk Kāndam* and *Hijrathuk Kāndam*. The *Kilāthuk Kāndam*, which begins with a chapter of invocation to God, describes in the next chapter, the country side and townships of Arabia. But in that description, the reader can see not the sands and dry desert regions of Arabia, but the green velvet fields and the fertile rivers of Tamilnad. One finds not the date palms of Arab countries, but the plantain, the coconut and mango groves in Umaru's descriptions of Arabia. Here and there, a favourite line of Kambar or a well-known imagery of *Chīvaka Chīnthāmani* or of some other Tamil classic is to be found in the *Puranam*. In one place, he sings of the women of Arabia as having

tilaks on their forehead *(Kathijā Kanavil Kanda Padalam)*.

The second, by name *Nupuvathuk Kāndam*, deals with the revelation of Muhammad. The last one, i.e., the *Hijrathuk Kāndam*, sings about the migration of Muhammad from Mecca to Medina. The whole Puranam is well designed and ably executed in five thousand and twenty six stanzas. It is the foremost of the Muslim contributions to Tamil. The Arab names of places and of men are as far as possible tamilised in that Puranam to make them familiar to the Tamils. But the unfamiliarity of the Muslim religious stories to the non-Muslim Tamils, and the general neglect of the Tamil Muslims themselves in bringing out a popular edition of this Puranam with detailed notes and descriptions, have prevented the Puranam from securing its legitimate and much deserved place in Tamil literature. It is more known than read. In style, in imagery and in the capacity for narration it equals its contemporary the *Thiruvilayādal Puranam* of Paranjōthi Munivar.

Critics say that Umaru has exceeded the limits of Islam in including a few practices of Hindus. Hardly any poet can escape the influence of time and his surroundings. Umaru was educated under Hindu teachers and the people around him were predominantly Hindus. To gain recognition, he had to cater to their taste also. There is very little evidence in the 17th or 18th centuries of any religious dissensions between Muslims and Hindus in Tamilnad. They lived in peace and lived amicably and as a result, consciously or unconsciously, Hindu influence has found a place in this Puranam. It lends a local colour to an unfamiliar theme.

In short, *Chīrāpuranam* is a monumental contribution of the Muslims, of which that community and the Tamil language can be proud.

Another major work is the *Muhaithīn Puranam* of Badruddin Pulavar of the 19th century. It is said that he was also a scholar learned in Sanskrit and Malayalam. This work containing two thousand stanzas is divided into forty chapters. The reader cannot but admire the vast erudition of the poet. His narrative capacity particularly needs special mention here. It it regrettable that few Tamilians are aware of the very existence of this Puranam.

The other poetic works of the Muslims are not so large but by no means less interesting. The minor literary contributions include, *Ammānai, Anthāthi, Pillai Thamil* and *Āttruppadai*. The *Kōvai* form, popular in the later centuries, was also adopted by Muslims. (*Kōvai* is a composition in which the hero falls in love with the heroine, undergoes the hardships of love-making and in the end weds her. It runs into four hundred stanzas. The famous *Kōvai* is Manicka Vachakars's *Thirukkōvaiyār*, where divine love forms the theme.)

Umaru himself was the author of a *Kōvai* on *Sīthakkāthi*. The son of Umaru, Kavikkalanchiya Pulavar, wrote an *Ammnāai* on the Prophet in 1713 A. D. (Ammānai is a musical composition sung by girls, when they are engaged in a game of throwing a number of small balls with one hand and catching them with the other. The Ammanai metre is the couplet form). Another poet by name, Sayed Merāp Pulavar, wrote *Papparattiyr Ammānai*, on Caliph Ali in the beginning of the 18th century. The theme was taken from *Chīra Purānam*. The style is simple and musical. The *Thirumathēnatthu Ammānai* of Chitthirak-kavi Syed Imam Pavalar, needs particular mention. He is also the author of nearly two hundred and twenty poetic works.

Another favourite literary form with the Muslims is the *Anthāthi*. In this form, the last syllable or word of a line is repeated at the beginning of the next line. As a result, the whole composition is interlocked and continuous as a chain. Noteworthy among the Anthāthi is the *Thirumathēnatthu Anthāthi* of Syed Imam Pāvalar mentioned above. It is about the city of Medina. He was a grammarian, and the style of this *Anthāthi* is embellished and intricate. But the Arabic words, unlike in other Muslim works, are fewer in number. Some of his descriptions of the city of Medina recall the scenes of Tamilnad. In certain places in the *Anthāthi*, the poet simply parades his poetic ability and scholarship. A number of stanzas therefore test the ability of the reader. Equally pedantic is the *Nākai Anthāthi* of Sheik Abdul Kādar Nayinar Alim. Nakoor is famous for the tomb of the Muslim Saint, Nakur. A commentary on this *Anthathi* was written by the author himself. He lived in an age when poetry was mainly considered to be an instrument for parading the author's literary skill. His *Anthāthi* is strewn with *Matakku*, i.e., the same word repeated throughout or in any part of the stanza but with different meanings. It is nothing but a form of poetic jugglery which possessed the minds of the Tamilians of these later centuries. In this group may be included the *Thirumakkā Thiripanthāthi* of Gulam Kathiru Nāvalar on the city of Mecca.

Muslim *Pillai Thamil* literature is also very well known in Tamilnad. In Pillai Thamil, the hero or heroine who is either a deity or an important person, is conceived by the poet as a young child and vividly described stage after stage, from the third month of its birth to the 21st month. Two prominent works in this branch are *Nabināyakam Pillai Thamil* and

Muhayithīn Pillai Thamil of Sayed Mēēra Lebbai Mukayithīn Kavirāyar respectively. The former describes in detail the childhood of the Prophet, the latter that of Saint Muhayītīn. Hindu ideas have freely found expression in this literature. The mothers, the poet says in *Nabināyakam Pillai Thamil*, are like Lakshmi who came out of the milky ocean when it was churned by the Devas and Asuras. Just as the Hindu poets describe Sorkka Loka (Heaven) or Amravathi Patnam, these Muslim poets imagined freely and described liberally the Arab cities. Sometimes, the descriptions seem to be odd and irrelevant. But the frolics of the baby-hero and the innocent mischiefs, the cradle talks, the mother's lullaby, their tender eagerness, appreciation and adoration of the baby, have been successfully brought out in these two compositions. The style of *Nabināyakam Pillai Thamil* is redundant and has a large number of Sanskrit and Arabic words. The *Āndavar Pillai Thamil* of Savvāthuppulavar is colloquial and inferior in poetic imagery to *Nabinayakam Pillai Thamil*. This by no means detracts from the fame of Savvāthuppulavar who, with his brother-in-law, Sakkaraip pulavar, have composed many stray stanzas, noted for their humorous taunts. Sakkariappulavar is also the author of an *Anthāthi* on Medina.

Yet another literary form called Ātruppadai is also adopted by Muslim poets. But only one Atruppadai is now available. The old Tamil Sangam was revived in the beginning of the twentieth century at Madura and Gulam Kathiru Nāvalar has celebrated it in his *Pulavar Ātruppadai*. In this work, the author directs a wandering poet to the newly formed Tamil Academy at Madura where he can win due recognition. The poet shows the way to Madurai and also the means by which he may reach that city. It was just then that the train was

introduced in Tamilnad and the poet humorously compares it to a millipede. He describes the train in detail. He says when the engine rolls on with its four wheels, it is like a thunderous cloud rolling on. Its mouth is full of fire, it breathes like a demon. The author of this work was also a grammarian and the very first publication of the present Tamil Sangam is his *Poruttha Vilakkam*, a book on Tamil Grammar.

The epic and the Prabhandha or minor literary forms had an appeal mostly for the cultured people. For the masses the Muslim poets sang in light musical literary forms. Foremost among them is the *Mālai*. It is a garland of poetry. Like a garland, the stanzas in this literary mode are inter-connected. Not less than thirty such *Mālai*, have been composed by Muslims. Umaru was also an author of *Mutumoli Malai*. It eulogises the greatness of the Prophet. Another work which has earned the esteem of the Muslims is the *Rasūl Mālai* which is to be recited during the religious feasts of the Muslims. The sense of justice of Caliph Omar, is praised in *Abu Sakuma Mālai* (of 1735 A. D.) by Ceytakkāthippulavar. It narrates how the son of the Caliph, Abu Sakuma, who was addicted to drinking and committed an unpardonable offence, was punished by his own father who was equally just to his friends and foes. Consequent on the punishment ordered by his father, Abu Sakuma dies in the end. Another work, dealing with the later part of the life of the Prophet and his death, is the *Ponnariya Mālai*. This is also popular with the Muslims.

The second type of light musical literary forms is the Chintu. Well-known among this form of literature is the *Pūvaticcintu* of Kalai Acan Alip Pulavar. Some of the Muslim mystic poets too have preferred this form. They are sung in the same Chantham or musical

note as their Hindu counterpart, the *Kūvadiccintu.* Just as the Chinthu is popular with men, the Kummi is popular with womenfolk. In the Kummi, women clap their hands and dance in a circle reciting these songs. Notable among the Kummi compositions of Muslims which number about five, is the *Thirukkarana Cinkāra Kummi* in praise of Saint Shahul Hamid Oliyullah of Nagur. The author of it is Mathurakavi Matārppulavar. *Oliyullah Alankara Kummi* of Muhammatu Kāsim Pulavar of Ceylon is also very well-known.

Another popular literary form which we have to mention here is the *Kīrthanai.* In it, the story is sung in different musical notes. An early and famous work in this branch of literature is *Ramanātaka kirthanai* of Aruncāhalakkavirāyar. *Cīrākkīrthanai* is in praise of the Prophet. The author Syed Abubecker Pulavar (cir. 1811 A. D.) belongs to Kōttāru, near Cape Comorin.

Two other branches of musical composition like *Tiruppugal* meaning the poems in praise of God, and *Ānantakkalippu*, a poem of ecstatic joy, are also adopted by Muslims. The *Thiruppugal* of Kāsim Pulavar of Kāyarppattinam, is quite popular. The folk-lore type of composition like the Themmānku, Tholippenpāttu, and Ēcal, have also been followed by Muslim poets. In the Ēcal composition, two ladies take part; while one praises the hero, the other speaks ill of him. In a humorous vein, the conversation continues to the end. It is popular with the Hindus also. But love forms the main theme of the Ēcal of Hindus. The Ēcal of Muslim poets have religious themes only. *Nabināyakam pēril Ēcar Kannigal* by Shāhul Hamid Pulavar relates the noble qualities of Mohammad in a clear conversational style. Another Ēcal of one Ahamad Lebbai relates a conversation between a mother and a daughter. The subject of the conversation is how far

it is a sin for a woman to bedeck herself and tempt men in public places.

It would have been noticed that light and minor forms of literature are more popular with the Muslims than the long serious forms. It is not only true of the Muslims of this period but also of the Hindus. When the rulers were engrossed in frequent wars with their neighbours, when there was marked absence of patronage, poets were forced to resort to the popular forms of literature for recognition by the rank and file and for their sustenance. It shows how far the political conditions of a country affect literary development.

Apart from the popular forms mentioned above, Muslim poets introduced five new modes of composition in Tamil. 'Padaippōr' is one of the five new types. It is a kind of war-ballad. Sometimes it is in Ammānai metre. The theme of *Aintu Padaippōr*, meaning five war-ballads, of AsanalippulaΔr, is the wars between the Muslims and their enemies in the early days of Islam. In all these five ballads, Ali, the son-in-law of the Prophet, is the hero on the side of the Muslims. The scenes of war are described at length. In A. D. 1797, Kunchu Mūsuppulavar of Travancore, wrote *Ceytattup Padaippōr*. It relates the adventures of the Princess Ceytattu in a war on the side of Abdul Rahmān.

Another special Muslim composition is the Munajat. It is a supplication addressed to Allah and his blessed devotees. The number of stanzas in this composition is limitless. The Munajat of Abubeker Lebbai by name "*Surathin Munajat*" belongs to this class.

Narration of a story in the Arab language is known as '*Khissā*. Matharu Saheb Pulavar's *Yusupu Nabi Khissā* deals with the life of the Prophet Yusuf

There is another *Khissā* on Princess Zeittun, which is well-known. The author is Abdul Kader Saheb. In it the Princess Zeittun, vows to marry the person who defeats her in combat. In a battle between herself and Muhammed-Hanifa, she is defeated and subsequently she marries him. In the end she embraces Islam. This composition is intermixed with prose passages. The style generally is simple. Masala or the question and answer mode of literary composition is also one of those new forms introudced by Muslims. The *Nuru Macala* by an unknown author, contains hundred questions and answers. The *Āyira Masala* of Vannap parimalappulavar of Madura is a catechism on Islam. In this work, the prophet is asked very intricate questions about the truth of Islam.

The chronicle type of composition called Nāma is also introduced by Muslims. An 18th century poet, Matharu Saheb Pulavar, decribes in *Mihārāju Nāma,* the Prophet's ascent to Heaven. The *Nūru Nāma of Kāyarppattinam* (Tinnevelley District) by Sayed Ahmed *Marakkāyar* is a well-known work in this field. In it, the author describes Kāyarppattinam as the Cairo of India. The poet says in a stanza that the prayers uttered by the Muslims in the mosques are listened to by parrots, which also repeat them with reverence.

It is unfortunate that none of these literary forms are adopted either by Muslims or by non-Muslim poets in modern times.

The more popular among the Muslim poets are the Mystics. They are widely read and just like their Hindu contemporary mystic, Thayumanavar, they have a wider appeal. Foremost among them is Kunangudi Mastān Saheb of the 19th century. He was a vendor of attar at Trichy. To a very great extent, he has been influenced by Hindu thoughts and ideals.

In the last couplet of his *Monōnmanikkanni,* he prays to Uma, Lord Siva, Ganapathi, Nanthi, and Valai Manōnmani—all Hindu deities. (Stanza 101). Indeed a religious mystic cannot be a religious fanatic also. His *Muhaidēēn Sathakam,* i.e., hundred verses on Muhaidēēn, *Akattican Sathakam,* and his *Ānantha Kalippu* describe the greatness of the Almighty, the destruction of the soul and the consequent sufferings, and lastly the supreme pleasure in the realisation of the self. Moved by the lyrics of Mastan Saheb, another Poet, Aiyaswamy Mudaliar has sung a "*Pathitruppattu Anthāthi*", i.e., an Anthāthi containing hundred verses in praise of him.

Another prominent mystic poet is Kalamkuti Maccarēkai Cittan, a physician, by profession, but a well-versed scholar in the *Quran* and the *Upanishads,* He deprecates the religious and communal differences. Good and great people, he says, will not have these petty-mindedness. His works abound with high philosophical thoughts, both of Hindus and Muslims. His style is difficult. Many Arabic words and sometimes Arabic phrases also are to be found in his works.

The third mystic poet who deserves mention here is Pir Mukammatu of Thakkalai in South Travancore. His *Gnanamālai* and *Navarattinakkuravanchi,* advocate religious tolerance and expound high theological ideas. Besides these important mystics, there are a large number of minor works by various authors, having a mystical note. These works have contributed much towards religious unity and harmony among the Hindus and Muslims of Tamilnad.

Muslim theological works are also not rare in Tamil. The *Vētapuranam* of St. Periya Nih deals with Kalimah, prayer, fasting and other Muslim ceremonies. *Cu apil*

Imam is another theological work, dealing with the various branches of the Imam faith. It is also published in Arabic script. Abdul Majid's *Acārakkōvai* has gained popularity among the Muslim and non-Muslim Tamils. It contains ethical maxims. This work contains remedies for physical maladies also, as in the Hindu ethical works like *Chirupanchamūlam* or *Thirukadugam*. Another voluminous work, perhaps the earliest of Muslim works in Tamil, for, it is said to have been written in 1594 A.D., deals with Muslim morality, Islamic customs, and Islamic laws. The author of it is Pir Muhammad Sahed It contains the answers of the Prophet at the coronation day, when Jews questioned him on religious matters. It also contains accounts of Muslim marriage ceremonies and divorce.

The Muslim contribution to Tamil prose is not as noteworthy as in the field of poetry. Religious controversy forms the subject matter of many of the prose books. There are very few on literary subjects. Some are verbatim translations of Arabic works and a few from Persian and Urdu. *Muslim Atvaita Mulamoli* is an important work in prose. It deals with the aspect of monism in Islam. The author of it is Abdul Rahman of Nellikkupam. A section of Muslims condemned this and another work by name *Ulumuttin* written by Syed Muhammatu Alim A few secular prose works by Muslim authors are also popular. In the book, '*Kalyārkkum Kallanārkkum Nadantha Khissā* i.e., the story of a judge and a thief the author humorously sets the dialogue between a thief, who has no education but is full of common sense, and a learned judge. In the end, the thief wins over the judge. The stories of the famous Muslim court jester Abu Navas are collected in a work which is also called *Abu Navas* by Miran Saheb. Biographies of great Muslim religious leaders are

mostly Urdu translations. *Maulana Rumi Jīvya Carittram* of Shahul Hameed Lebbai and *Rahasul Goul* are important works among them. A few works on adventures have been written by Muslims. One is *Putukuccam,* which narrates the invasion and conquest of Syria. The conquest of Egypt by Caliph Omar is the subject of *Puttukul Micir* by Mukutūm Mokammatup Pulavar There are also a few works on general topics.

A handful of Tamil prose works on Muslim jurisprudence are written in Arabic script. It is interesting to note that nearly thirty Tamil Muslim works, comprising poetry, prose, religion and didactic literature are in Arabic script. Works, whose language is Tamil, but written in other scripts, are not uncommon in the border areas of Tamilnad. A considerable number of Tamil books written in Telugu and Malayalam scripts are to be found in the Manuscript Libraries of Madras and Trivandrum.

These and the poetic works of the Muslims have enriched the vocabulary of Tamil by adding Urdu and Arabic words. The Arabic words in Tamil are few and these few words have been borrowed only through Urdu. As a whole, these Urdu and Arabic words number about a thousand and-five hundred and no one, not even the exacting purist, dare expunge them. They have been mixed inextricably with the Tamil language. Even in the far off corners of Tamilnad, one can hear a villager using very commonly words of Urdu origin in his daily conversation. The words "Bathil" (answer) "Mathiri (type), 'Mahasūl' (harvest) "Pālam" (bridge), " Grākki " (costly) etc., are as often used as any of the vital Tamil words. Many of the Tamilians will be surprised even to know that these words are of Urdu origin. The loan words from Urdu can be classified into the following heads: (1) Legal terminology,

like Arji, Rāji, Vakkīl, Vajā, Japthi; (2) musical terms like Kanchirā, Tandōra; (3) terms connected with the division of lands like jillā, Tāluk, Mākānam, and, land revenue terms like kist, rayath, Jamāpanthi; (4) terms about food and drinks like Arak, mittāy, Būnthi, Sarbath; (5) terms for fragrance like Athar, Vaththi; (6) quite a number of the Urdu words are used in Tamil for household utensils. They are Anda, Kūja; (7) exclamatory type of terms like Ushār, Jalthi, Balē, Bēsh, Sabash; (8) miscellaneous terms like Kapsa, utan (for a lie) alka, choudal. Borrowed words are cultural indices and a close study of these words would reveal the cultural indebtedness of Tamil to Urdu.

It will be evident from this brief survey that the Muslims have contributed not a little to the various branches of Tamil literature. This contribution includes an epic, *Chirā Puranam*, and a number of minor poetic and prose works. As already said, some of their compositions can be compared with the finest of Tamil works. While assessing the merit of these works, we have to bear in mind the period between the 17th and the middle 19th century, to which almost all the Tamil Muslim works belong. It is a period of political turmoil and insecurity. Tamil Nad was harassed by successive invasions. Famine and pestilence took a heavy toll. For want of responsible government, lawlessness was rife everywhere. In that political background nowhere could art and literature flourish. It is no wonder that the literary output of this time was not of a high order. There were no patrons, neither among kings nor among the wealthy. Poets had to look to the people for their very living. The increase of light literature is mainly due to these changed circumstances. Yet the interest or importance of these minor works cannot be minimised.

In Madras State, nearly eight per cent of the total population consists of Muslims. Except in Madras City and in the Telugu-bordering areas, all other Muslims speak Tamil in their homes. But nearly five lakhs of Muslims, according to the census report of the Madras State in 1951, claim Urdu as their mother tongue. The census Report for 1951, says: "It is true that these Muslims study the Quoran in Arabic, but their mother tongue is undoubtedly Tamil; but they claim Urdu or Hindustani as their mother tongue. Under our instructions, the enumerators had no option but to accept the answer given by the person" (1951 Census of India, Madras and Coorg, vol: 2 pt: 1). This deplorable attitude of Muslims and their general ignorance of the rich heritage of their Tamil poetry have led to the present day indifference to Muslim literature in Tamil. But we cannot forget here that there were and there are Muslim scholars who stand second to none in their devotion to Tamil language and literature. One among them is the late Seykuththambi Pāvalar of Kōttaru, the author of many prose and poetic works. Today signs are not wanting of a literary revival among the younger generation of the Muslim community in South India and they assure us of a bright future*.

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2. *South India and her Mohammadan Invaders* by Dr. S. Krishnaswamy Aiyangar, Madras, 1921.
3. *Sīrāppuranam* published by Sahul Hameedia Press, Tiruvallikeni. Madras, 1929.
4. *Muslim Contribution to Tamil Literature* by M. M. Uwise, Kandy, 1953,
5. *Ilakkya Tenral* by Viththyananthan, Kalhinnai, Kandy, 1953.
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The Earliest Tamil Poems Extant

REV. H. S. DAVID, Ph.D., B. A. (HONS.) LOND.

IN his "*Chronology of the Early Tamils*", K. N. Sivaraja Pillai concludes that the P. N.[1] poems and most of the *Ten Idylls* (பத்துப் பாட்டு) fall within these two dates: 50 B. C. and 200 A. D. As regards the P. N. (புறநானூறு) poems which deal with the three great dynasties, Cēra, Cōḷa and Pāṇṭiya, this view is correct: but there are other poems in the P. N. which are much earlier. Take for instance, P. N. 396. It has an abundance of ancient and now obsolete words and verbal constructions, especially with the particle "*untu*". Readers of Telugu will be quite familiar with the manifold use of the particles "*un-, unna, unn-*" in this sister language of Tamil. In the earliest Tamil texts extant, the particle "untu", which is the வினை யெச்சம் of the old Dravidian verb "*un*" = to be, played as equally an important part as in modern Telugu. Now note the frequency of occurrence on the part of this particle in P. N. 396: வழங்குந்து, பூக்குந்து, ஒப்புந்து, இரியுந்து, தாங்குந்து, five times in contrast with the solitary instance of the more modern particle, "*ntu*" மகிழ்ந்து, in this poem. A moment's reflection on the part of those who have undergone a training in philology will suffice for them to connect the ancient suffix or ending "*untu*" with the more modern or later suffix "*ntu*".

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1. In this article, P. N. = *Purananuru*; A. N. = *Aha Nanuru*; Krt = *Kuruntogai*; Nan = *Narrinai*.

Again, this feature is not confined to one poem of the P. N. For, P. N. 400, has, in line 14, தூங்குந்து. Further, it must be noted that such archaic features are most evident in those poems of the P. N., which were so old that words and lines have been lost, e. g. 400, 399, 398, 396 (nearly two lines), 395, 393, 391, 390, 388, 387, 384. P. N. 384 has the suffix "*untu*" at least twice, உறைக்குந்து in line 7 and வைகுந்து in line 9. The same poem has also line 5 completely missing, while a few words are missing in lines 10, 13, 18 and 19. Moreover, it is precisely these poems that have no running commentary attached to them. In fact, few of the P. N. poems, from No. 269 to No. 400, have such a commentary, while most of the previous numbers have this. All these features combined make one suspect that these later numbers in the P. N. are actually the earlier poems. K. N. Sivaraja Pillai contends that this arrangement of the poems in *the reverse order* was done about the 6th century A. D. *on a set purpose.* Whether this is true or not, we must look for the earlier P. N. poems among the later numbers.

There is another criterion for us to judge these poems by: their historical background, namely, the names and times of the kings, chiefs, dynasties, towns etc. mentioned in both the "*Akam*" and the "*Puram*", i.e. "Love" and "War" pieces. Perhaps in this connection it is significant that Asoka's rock edicts, II and XIII (the Shāhbāzgarhi version) speak of five dynasties ruling South India at the same time, namely, the Satiyaputra, the Keralaputra, the Hida king, the Chodas and Paindiyas, in the words of these edicts. It was only much later that "THE THREE KINGDOMS" were established. The idea of மூ வேந்தர் is comparatively late. In the same work as I have cited

above, K. N. Sivaraja Pillai speaks of the fusion of serveral principalities or city-states into the Cōḻa or Pāntiya kingdoms about 50 B. C. to 1 A. D. It is to this and later periods that the whole of *Patiṟṟuppattu* belongs. But the larger numbers of the P. N. and a sizeable number of the three *Nāṉūṟu* collections dealing with "Love" are much earlier. In their time there were not merely three kingdoms, but several principalities. Thus *Kuṟuntokai* refers to the following kings or princes :

Āy, probably the Hida king, at Kṟt. 84 : 3 cf. P. N. 128 : 5 āay malaḻi tavaḻ potiyil.

Aḻici	at	Kṟt.	258 : 2-7
Atikaṉ, probably Satiyaputra	,,	,,	393 : 4
Evvi I	,,	,,	19 : 1
Eḻini	,,	,,	80 : 5
Cēntaṉ	,,	,,	258 : 4
Kaṭṭi	,,	f,	11 : 6
Naḻḻi	,,	,,	210 : 1

Naṉṉaṉ I of Pūḻi, on the west coast, at Kṟt. 73 : 2

Malaiyaṉ, in the central hills of S. India, at Kṟt. 312 : 2.

Thus there are ten references to kings other than the ancestors of the "three kings". Of the three kings themselves as a group there is no mention whatever. Moreover, the Cēra king is completely ignored, and there is merely a solitary reference in each case to the Cōḻa chiefs, Kṟt. 116 : 2, or to the Pāṇṭiya king, Kṟt. 393 : 4. From other criteria as well, namely the obsolete diction, the old grammatical pattern of the nominal system, the peculiar adverbs, the archaic verbal system,

the ancient syntactical and other features, it is quite clear that in the Kṟt. we possess the earliest poems extant in Tamil, with the exception of those P. N. poems just alluded to and those A. N. poems to be mentioned presently. This statement does not include grammars.

The *Naṟṟiṇai* occupies an intermediate position, between the Kṟt. and the A. N., both as regards the size of the poems and the time of their composition. Thus in Naṟṟ. the Pāṇṭiya king is mentioned more frequently than in the Kṟt., e.g. at Naṟṟ. 23:5-6, 150:4-5 etc. Likewise the Cōḷa kings, e.g. at Naṟṟ. 10: 5-6, 87:3, 265:6. In the last instance, the Cōḷa ruler is called ciṟu kōl ceṉṉi i. e. "Ceṉṉi of the small sceptre". It is hereby clear that the Ceṉṉi of Naṟṟ. 265 is still a chief or prince and not yet a powerful king or emperor, as he is portrayed in the smaller numbers of the P. N. poems.

In the A. N. (அகநானூறு), however, both the Pāṇṭiyas and the Cōḷas are mentioned much more frequently and as ruling over large kingdoms, almost as in the smaller numbers of the P. N. Thus the Pāṇṭiya king figures at A. N. 27 : 8-9, 36:14-20, 116:12-19, 162:21, 201:3-5, 253:4-5, 296:10-13, 338:5 and the Cōḷa at A. N. 93:4-5, 96:13-14, 44:14, 125:16-21, 137:5-6, 246:8-14, 336:19-23, 338:18-20, 356;11-15, 369:13-14, 375:10-15, 385: 3-4. When one recollects that each of these collections, Kṟt., Naṟṟ. and A. N., has 400 or 401 poems, this difference is highly signifiicant.

But not all of the A. N. poems are comparatively late. A. N. 265:4-6 mentions the Nantar of the city of Pāṭali as almost contemporary with the poet composing

the piece: pal pukal nirainta velpōr Nantar cir miku Pāṭali kkulīī kkaṅkai nīr mutarkaranta nitiyam kollō?

பால் புகழ் நிறைந்த வெல்போர் நந்தர்
சீர் மிகு பாடலிக் குழீஇக் கங்கை
நீர் முதற் கரந்த நிதியங் கொல்லோ?

A. N. 251:5 alludes to the exceedingly great wealth of the Nantan or Nantar, as well-known at that time:—

நந்தன் (alt. lectio நந்தர்) வெறுக்கை எய்தினும். Nantan (alt. lectio Nantar) verukkai eytinum.

The abundance of the Nanda's wealth is here pictured as so great that nothing larger can be imagined. Further, the city of Pāṭali is mentioned as a well-known town, almost contemporary with the poet, at A. N. 265:5 and at Krt. 75:4. Here there is no doubt that he refers to Pāṭali-putra, the capital of the Nanda kings and Maurya Emperors. For, Krt. 75:3-4 is emphatic as to its locality. It states: VEṆ KŌṬṬIYANAI cōṇai paṭiyum pon mali Pāṭali perīyar.

வெண்கோட்டியானை சோணை படியும்
பொன் மலி பாடலி பெறீஇயர்.

In the second line there is a distinct allusion to the abundant gold to be found in the Pāṭaliputra of that time. This fact is admitted by modern historians.

These allusions and references in the "Love" poems are the more important as they have 'no axe to grind': they are incidental to the main theme. As such, they are much more valuable to the student of ancient Tamil history than poems on set historical

themes" or poems written for or against certain kings or dynasties. The latter are bound to sacrifice truth to political expediency or propaganda.

Who were the Nandas to whom A. N. 251 and 265 allude? They were kings of Magadha before 321 B. C. In that year Chandragupta Maurya deposed and slew the last of them. Vincent A. Smith, in "*The Early History of India*", 1908, p. 38, considers that the Nandas reigned from about 370 B. C., i. e. about a century before the great Magadhan Emperor, Aśoka, 273-231 B. C. There is nothing to surprise us in the fact that the Aśokan edicts speak of five Tamil civilized kingdoms in South India, since already a century earlier there were in these lands Tamil poets, who were not only contemporary with, but also thoroughly conversant with the circumtsances of the 'northern' kings of Magadha. The authors of A. N. 265 and Kṟt. 75 were well-informed of the exact situation and abundant wealth of Pāṭali, the Magadha capital. "Founded in the fifth century B. C., it stood in the tongue of land formed by the confluence of the Sōn with the Ganges, on the northern bank of the former and a few miles distant from the latter"—V. A. Smith, op. cit., p. 119. We may well admire the choice phraseology that so aptly sums up and gives us such a delightful pen-picture of the ancient city, as is displayed by the Tamil poets who composed Kṟt. 75 and A. N. 265, about 324 B. C.

Some may object to the above statement of mine, asking me: "Is the mere fact that a certain king, chief or ruler is mentioned a sufficient guarantee that he was a contemporary of the poet concerned? Could not the poet allude to a far distant historical event, preceding the composition of his verses by centuries?"

In itself this is possible; but under the actual circumstances in which these allusions occur, this is unlikely. For :—

(A) Most of the allusions I am dealing with are found in the "Love" poems of a certain type, called "*Marutham*". In these the wife or heroine complains bitterly of the unfaithful conduct of the husband or hero. He has sought new pastures in the form of dancing girls and joined them so unashamedly, in parks and groves, in lakes and bathing-places, on river-banks and sea-shores, that the whole town or city is gossiping loudly about it. The gossip is like a tumult or uproar that strikes the ears of the heroine louder than the shout of the victorious armies of such a king when he celebrated his victory over such another king. It is here that the allusions occur. In the A. N. poems this allusion starts generally half-way down the piece and goes on down to its end. Thus A. N. 36, a "marutam" piece, contains 23 lines. The first 12 lines speak of the gossip afore-mentioned, after a long address to the hero. We shall cite a few lines :—

வரு புனல் வையை வார் மணல் அகன் துறைத்
திரு **மருதோ**ங்கிய விரிமலர்க் காவின்
நறும் பல் கூந்தற் குறுந்தொடி மடந்தையொடு
வதுவை அயர்ந்தனை யென்ப. **அலரே**
கொய் சுவற் புரவிக் கொடித் தேர்ச் செழியன்
ஆலங் கானத்தகன் தலை சிவப்ப
சேரல் செம்பியன் சினங்கெழு திதியன்
எழுவர் நல் வலம் அடங்க ஒரு பகல்
முரசொடு வெண்குடை அகப்படுத்துரைசெலக்
கொன்று களம் வேட்ட ஞான்றை
வென்றி கொள் வீரர் ஆர்ப்பினும் பெரிதே.

If we should now compare the instances of where the word '*alar*' occurs in these texts with the size of

the poems concerned and the allusions made therein, we shall see that this contention is correct. To cite just a few instances, "*alar*" occurs at Kṟt. 97:4, 258:2, 262:1, 393:2, A. N. 36:12, 116:12, 201:10, 211:17, 216:6, 253:3, 296:14, 323:1; *Aiṅkuṟunūṟu* 71:3, 75:2, 77:2, 164:4, 236:1, 279:5.

The point of the poet's comparison is to put before the readers or hearers of the poem *two quite familiar facts*, the gossip afore-mentioned and a contemporary or slightly anterior event. This point would be blunted beyond all recognition, if a fact, say, of a thousand years earlier were to be compared with the gossip in question.

(B) In actual fact, this *a priori* assumption is borne out by the incipient comparisons that K. N. Sivaraja Pillai has made between the times of the authors of these poems and the times of the historical personages mentioned in these allusions—in his "*Chronology of the Early Tamils*". Dr. Vithianandan, of the Ceylon University, has *en passant* elaborated these synchronisations in his Ph. D. thesis on the *Pattu-pāṭṭu*. By a diligent comparison on these lines, one comes to the conclusion that the allusions are to either contemporary or recent events. There is no reason to make the allusions to the Nandas or to Pāṭali an exception to this feature.

(C) On the contrary, there is an additional argument in this instance for our contention. Readers of Indian history know very well that the Maurya Emperors, especially Chandragupta and Asoka, eclipsed the Nanda kings of Magadha in wealth, power and dominion. If the Tamil poet who composed these poems had lived at the time of the Mauryas or later, he

would most certainly have mentioned them and not the feebler Nandas as the 'upamā' for abundant wealth and regal splendour. There is no doubt then that these poems are anterior to the accession of Chandragupta Maurya in 321 B. C. Such an event would not have taken long to be noised abroad and to reach the ears of the Tamil poets in the South. We shall then date these poems as approximately belonging to 324 B. C., i. e. to the decade preceding the fall of the Nandas.[2]

2. *A Corollary :* Concerning my identification of the Hida King of As'oka's Shāhbārgarhi inscription with Āy of kṟt 84:3; PN. 128:5; 129:5; 131:2; 241:2; 375:11. cf. K. N. Sivaraja Pillai, *passim* and R. Caldwell: *A Comparative Grammar of the Dravidian Languages*, 1913, p. 96: "Ptolemy's country of the "Aioi (Aioi)... South Travancore and South Tinnevelly (sic). It commenced at the Red Cliffs, south of Quilon, and included not only Cape Comorin, but also Kolchoi, where the pearl-fishing was carried on." Hida seems to be the Āryan form of some such old Dravidian word as "Yida," meaning sheep or shepherd. cf. Telugu ēḍa, Tam iḍai-ccēri, iḍai-yaṉ, iḍaiy-ar, iḍaimakaṉ, and whith nasalization iṇḍar Sinhalese eṇḍ-ēru. The "Aioi" seem to be identical with Tam. Āyar=shepherds.

Tamiliana

NEWS & NOTES

THE ACADEMY OF TAMIL CULTURE

THE Academy was formed at a meeting of scholars and lovers of Tamil held at Madras on Sept. 18, 1954. A report of the meeting published in the Indian Express is reproduced below :

Madras, Sept. 19.

An ambitious new venture with the avowed object of bringing together persons and institutions interested in Tamil for the development and advancement of the Tamil language, literature, arts and sciences, was launched here yesterday, when the Academy of Tamil Culture was formed at a meeting of scholars and lovers of Tamil held at the residence of Mr. A. Subbiah, Director, Indian Overseas Bank.

Mr. Justice N. Somasundaram was elected President of the Academy.

Among those present were Messrs. S. G. Manavala Ramanujam, former Vice-Chancellor of the Annamalai University; V. Subramaniam, Member, Railway Rates Tribunal; K. Kothandapani Pillai, Member, Railway Service Commission; V. Sundaramurthy Mudaliar, Deputy Director of Income-Tax Investigation; Father Ceyrac of Loyola College; T. P. Meenakshisundaram, Professor of Tamil, Presidency College; K. K. Pillai,

Professor of History, University of Madras; S. Arumuga Mudaliar, Professor of Tamil, Teachers' College, Saidapet and V. C. Gopalarathnam, Advocate.

In furtherance of its objects, the Academy proposes to take measures to preserve from corruption or deterioration those features of Tamil which have contributed to its greatness as a language, foster scientific research in all aspects of Tamil language, literature, arts and sciences, make more widely known to the Tamil speaking peoples as well as to the outside world the beauty and the antiquity of the Tamil language, publish and encourage the publication of books, bulletins and periodicals as well as translations thereof, and establish and maintain effective contact and collaboration with universities or other academic organisations at home and abroad, professional groups, individuals, Governments and Government agencies interested in such matters.

Mr. A. Subbiah, the prime sponsor of the Academy, extended a welcome to the gathering. A number of messages wishing the function success were read.

Explaining the aims and objectives of the Academy, Rev. Fr. Thaninayagam, co-sponsor of the Academy, said the characteristics and values of the accumulated Tamil heritage of the centuries were such that the world should not be deprived of the knowledge of such a wealthy heritage. They had gathered, he said, because they realised that there were certain objects which it was the duty of cultured people to foster without relinquishing to Governments and universities the task of their fulfilment.

STUDY OF CULTURE

There were no doubt a number of associations in the country which sought the promotion of Tamil culture and interest in Tamil, the speaker said. But there was need at present for an association which would include in its aims the study of Tamil culture and the spread of knowledge regarding that culture.

A very wide programme of work remained to be done, Fr. Thaninayagam said. During his recent visits to libraries and cultural institutes in Europe, he had met several persons of distinction interested in Indian subjects. They complained that professors and lecturers from the South of India failed to attend regional and international Congresses on linguistics, oriental studies, history and archæology. It should be their endeavour to make proper representations so that Tamil scholarship was kept open to modern influences and benefits by living contact with the outside world.

Students of Tamil did not receive the same facilities that students of western languages received in the West. The speaker suggested that a number of Government of India scholarships, available for post-graduate work abroad, should be made available for Tamil students also for specialisation in the languages, literature, history and archæology of the South.

It was gratifying to note that the British Council had thought it fit to award a scholarship to a Tamil student to enable him to qualify in phonetics in the School of Oriental Studies, London. But what was disconcerting was that no organisation in the South had thought it fit to award a scholarship for similar studies, he said.

It was the tendency among many to dwell on the past glories of the Tamil people and the Tamil heritage, the speaker said. But no amount of oratory or

spate of idle talk would bring this heritage within the reach of ordinary people, unless there was deep study and research. There were hundreds of fields of Tamil scholarship which were entirely neglected. The Department of Archæology, for instance, seemed to think that Tamil antiquities and the Tamil country were unsuitable places for their operations. The emphasis now should be on the study and popularisation of the fine arts of the Tamils for purposes of gracious living.

Fr. Thaninayagam said the national monuments in the South of India should be better preserved and places of historical interest developed in a more fitting manner for purposes of tourism.

Even in the study of different aspects of the Tamil language, audio-visual aids should be better utilised. Educational and colour films on the fine arts of the South should be made available abroad through Indian embassies.

NEGLECTED FIELDS

The speaker suggested that students who appeared for the Ph. D. degree in the departments of history and Tamil of the Universities of Madras, Annamalai and Ceylon might well take up the neglected fields in Tamil for study. They should be encouraged to study the lesser known periods, places and aspects of South Indian history. It had been established, the speaker said, that the influence of Tamil culture in the Far East was far greater than what historians had been prepared to grant in the past. A knowledge of French and Dutch was indispensable particularly for the study of Tamil influences in the Far East. It should be made possible, he said, for at least one or two Tamil

scholars to visit the Far East and study these problems 'in situ'.

> There were a number of foundations like the Watumull Foundation, the Rockefeller Foundation, the Carnegie Endowments, which would be prepared to help them in the execution of their plans. The purpose of founding the Academy was to have an organisation of representative and responsible persons whose representations would be heard. The Academy would function without prejudice to the aims and objects of other associations established for similar purposes, he concluded.

There was an informal exchange of ideas in which the President, Mr. Justice N. Somasundaram, Mr. V. S. Thyagaraja Mudaliar, Mr. S. Arumuga Mudaliar, Mr. T. P. Meenakshisundaranar, Mr. A. V. Raman, Mr. K. Kothandapani Pillai and others took part.

> All the speakers were unanimously of the view that the Academy was bound to fill a void, which had been felt for a long time and that Mr. Subbiah, true to the traditions of Tamil patrons, had brought about the formation of an Association which was bound to play a great part in the future of the Tamil country.

Mr. Justice Somasundaram thanked those present for electing him as Chairman. He was not a Tamil scholar, he said, but he was prepared to dedicate his services to the causes which were dear to them. He knew that with the help of the Vice-Presidents of the Academy his task would be very light. The scope of the Academy was immense and they were resolved to give of their best to achieve the aims and objects for which the Academy was being founded.

After adopting the draft rules of the Academy, the meeting passed a resolution placing on record its deep appreciation of the valuable services rendered by Fr. Thaninayagam and Mr. Subbiah.

The following office-bearers were also elected: Messrs. R. P. Sethu Pillai, Karumuthu Theagaraja Chettiar, A. V. Raman and A. Subbiah, Vice-Presidents:

Mr. K. K. Pillai and Dr. M. Varadarajan, Hony. Secretaries; Messrs. V. S. Tyagaraja Mudaliar and C. Amirtaganesa Mudaliar, Hony. Treasurers. The meeting also elected an influential Governing Council.

The Academy will have Boards of Studies in Lexicon, Grammar, Ancient Literature, Modern Writing, Dance and Drama, Music and Science with eminent persons in the respective spheres as Directors. It will also have Departments in Historical Research, Linguistic Research, Tamil Publications, English Publications and Foreign Language Publications.

—'*Indian Express*' *19-9-1954*

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TAMIL FESTIVAL IN SINGAPORE

Singapore, Jan. 14

About 10,000 Indians gathered at the Happy World Stadium here this evening to celebrate the annua. Tamil festival which falls on Pongal Day.

The festival is devoted to the spread of Tamil language, literature, culture and arts.

Rev. S. Thaninayagam, Tamil Professor of Ceylon University, told the gathering that 75 per cent of the Indian culture and civilisation was based on Tamil.

He said Tamil was the oldest language in India and the world, older than Greek, but while the latter was already dead, Tamil was living and growing and its influence was found all over Asia and even the Americas.

Mr. G. Saranagapany, Editor of '*Tamil Murasu*', also addressed the meeting.

—*Indian Express 17-1-'55*

RESEARCH IN LANGUAGES

SCHOOL IN POONA FROM NOVEMBER

Poona, Aug. 21.

A linguistic school, to encourage fundamental research in Indian languages, will be established here by the Deccan College Post-graduate and Research Institute. The school will start functioning from Nov. 15 this year.

Establishment of such schools was one of the three major projects recommended by the Standing Committee appointed by a conference of linguists and educationists held last year, under the auspices of the Deccan College. Two more similar schools will be established during 1955.

The projects recommended were: (1) A new linguistic survey of India on an all-India basis; (2) summer and winter schools for post-graduate training in the principles and methodology of modern linguistics as applied to Indian languages; and (3) common, graded vocabularies of the principal Indian languages.

It is understood that in so far as the new linguistic survey of India is concerned, certain pilot surveys are likely to be initiated in the near future, with assistance from the Union and State Governments and universities.

WESTERN TECHNIQUES

A spokesman of the Deccan College told P. T. I. that with the possibility of the rapid replacement of English by national and regional languages, the sole means of understanding the different regions of India

by the outside world would be by the proper acquisition of a knowledge of these languages. But this acquisition, he said, could and ought to be directed through tested scientific linguistic techniques which have recently been perfected in the West. For this, a useful collaboration between Indian scholarship and western techniques was the only possible approach. The linguistic schools, he felt would go a long way in solving the problem.

U. S. GRANT-IN-AID

The Deccan College is sponsoring these schools under a grant-in-aid received from the Rockfeller Foundation of New York. The grant is being given for for (A) sponsoring three linguistic schools, each lasting six weeks; (B) offering nine fellowships of Rs. 250/- p. m. each for specialising in four Dravidian and five Indo-Aryan languages; (C) providing for five junior research associates from the U. S. who will acquire competence in selected modern Indian languages; and (D) for creating two visiting professorships at the college for linguistics during 1955, one for an Indian and the other for American senior linguists.

Provision has also been made for the participation of one senior linguist each from the U. K. and the U. S. and for visiting linguists from Pakistan, Burma Ceylon. The present grant covers a period of 18 months beginning from July 1954.

At present, with the exception of the Calcutta University, no university in India gives facilities for specialising in linguistics.—PTI.

Our Contributors

REV. DR. XAVIER S. THANI NAYAGAM, M.A., M. LITT., Founder and Chief Editor of '*Tamil Culture*', Professor, Department of Education, University of Ceylon, Author of '*Nature in Ancient Tamil Poetry*'

REV. LEOPALD BAZOU, S. J., is French by birth and long resident in Tamilnad. His hobby is Dravidiana.

REV. F. MORAES, S. J., M. LITT., is Lecturer, St. Joseph's College, Tiruchirapalli.

DR. KAMIL ZVELEBIL is Head of the Department of Dravidology, University of Prague.

A SENTHAMILAN is a keen Student of Phonetics, at present engaged in intensive research in the phonetic structure of Tamil.

V. I. SUBRAMANIAM, M.A., Professor of Tamil, University of Travancore & Visiting Professor of Dravidian Linguistics, Deccan College, Poona.

EXTRACTS FROM THE MEMORANDUM OF ASSOCIATION AND RULES & REGULATIONS OF

The Academy of Tamil Culture

OBJECTS

THE objects of the Society are to bring together persons and institutions interested in Tamil and pool their knowledge and resources for the purpose of promoting the study, development and advancement of the Tamil language, literatue, arts and sciences. In furtherance of these objects, the Academy shall :

(i) take measures to preserve from corruption or deterioration those features of Tamil which have contributed to its greatness as a language;

(ii) foster scientific research on all aspects of Tamil language, literature, arts and sciences;

(iii) make more widely known, to the Tamil speaking peoples as well as to the outside world, the structural characteristics and antiquity of the Tamil language.

(iv) publish and encourage the publication of books, bulletins and periodicals calculated to further the objects of the Academy as well as translations thereof;

(v) endeavour to create an informed public opinion on matters relating to the objects of the Academy;

(vi) establish and maintain effective contact and collaboration with University or other academic organisations at home and abroad, professional groups, individuals, Governments, and Government agencies interested in such matters;

(vii) to acquire, hold and deal with every kind of immovable property for the use and benefit of the Academy and to deal with them in such manner as may be beneficial to the Academy and to its objects.

(viii) undertake such other duties and functions as shall directly or indirectly further the objects of the Academy;

Note: The Academy will endeavour to maintain high standards in all its activities, as befits an academic body of this nature, uninfluenced by political, religious or other extraneous considerations.

MEMBERSHIP

3. The signatories to the Memorandum of Association shall be the first members. Membership will be open to those who in the opinion of the Governing Council of the Academy are in a position to contribute materially to the furtherance of the objects of the Academy. Admission to membership shall be by election by the members of the Governing Council in accordance with the bye-laws framed by them for the purpose.

4. The persons listed in Appendix 'A' hereto shall be Founder members of the Academy.

5. Every member of the Academy shall conform to and be bound by the rules, regulations and bye-laws of the Academy.

AFFILIATED MEMBERS

6. Institutions other than Students' Unions may be affiliated to the Academy on approval by the Governing Council.

PATRONS AND DONORS

7. Persons who donate to the Academy Rs. 10,000 or more will be designated as Patrons and those who donate under Rs. 10,000 but not less than Rs. 5,000 as Donors.

FELLOWS

8. Persons who have achieved outstanding distinction in any field of Tamil culture or have rendered

distinguished service to the Academy may be appointed as Fellows by the Governing Council in accordance with the bye-laws prescribed by the Council for the purpose.

ASSOCIATE MEMBERS

9. Students, Student Unions and persons other than those elected under any of the preceding categories may be enrolled as Associate members in accordance with the bye-laws prescribed by the Governing Council for the purpose but such members will not be entitled to vote at any meeting.

SUBSCRIPTION

10. The following rates of subscription and entrance fee shall be payable by members :—

	ENTRANCE FEE	SUBSCRIPTION.	
	to be remitted within 15 days of receipt of notice of election.	Annual subscription, if paid in one lump sum.	Monthly subscription, if paid in 12 instalments.
	Rs.	Rs.	Rs.
Ordinary Members ...	25	50	5
do (Scholastic profession)	12½	25	2½
Affiliated Institutions ...	50	100	10
Patrons, Donors and Fellows ...	nil	nil	nil
Associate Members—			
Individual Students ...	1	3	Not payable in instalments
Students' Unions ...	2	5	,,
Members of the teaching profession ...	2	5	,,
Others ...	10	10	,,

NOTE :—

(i) Annual subscriptions must be paid not later than 30th April each year but in the case of the first year, if the member is elected in July or later, he shall pay only at the rate fixed for monthly subscription for each month or part of the month of the remainder of the official year,

either in one lump sum or in monthly instalments. Associate members elected in July or later shall pay during the year of election one quarter of the annual subscription on each unexpired quarter or part thereof in that official year.

(ii) Monthly subscriptions must be paid not later than the last day of each month.

(iii) Members other than students and institutions may compound their subscription for life by payment of an amount equal to ten years subscription.

THE GOVERNING COUNCIL

11. The affairs and properties of the Academy shall be managed by the Governing Council of the Academy consisting of a President, Vice Presidents not exceeding five in number, Honorary Secretaries not exceeding three in number, Honorary Treasurers not exceeding three in number and not more than fifty other members.

12. The first members of the Governing Council shall be the Founder members as listed in Appendix 'A' hereto and the first President, Vice-Presidents, Honorary Secretaries and Honorary Treasurers will be as shown in that Appendix. They shall hold office until the following Annual general meeting.

ANNUAL GENERAL MEETING

13. The members of the Governing Council shall be elected at each General meeting of the Academy and shall hold office until their successors are duly elected. Vacancies in the Council may be filled by co-option from among the members of the Academy, while vacancies in the post of President, Vice-Presidents, Honorary Secretaries and Honorary Treasurers shall be filled by Co-option from among the members of the Council. Persons co-opted as aforesaid shall hold office only for the residue of the term still remaining until the next elections to the Governing Council.

14. The Governing Council shall have power to appoint one or more Committees, Boards of Studies or Departments and delegate to them or to individual members of the Council such powers as they deem fit for carrying on the day to day administration.

15. Should the Governing council deem it necessary to increase its strength, it shall have power to do so by co-opting the required number of members and if at the next Annual General meeting such increase in strength is approved by the General Body, a correspondingly increased number of members may be elected to constitute the Governing Council.

16. The official year of the Society shall be from lst April to 31st March of the succeeding year. The Annual General meeting of the Academy shall be held not later than 31st August of every year.

(1) to consider the Annual Report and the Audited accounts of the Academy as up to 31st of March preceding,

(2) to elect the members of the Governing Council for the coming year,

(3) to consider and transact such other business of which due notice has been given as provided in these Rules and (4) to appoint an Auditor or Auditors for the Academy.

17. No resolution shall be moved at any General meeting unless notice of such resolution in writing has been given to the Honorary Secretaries on or before the 15th of July.

SPECIAL MEETINGS OF THE GENERAL BODY

18. Special Meetings of the General Body of the Academy may be convened by the Governing Council whenever necessary and shall be convened on receipt of a written requisition signed by atleast 15 members stating the nature of the business to be transacted thereat on a date within two months after receipt of such a requisition. No other business shall be

transacted at such special meetings of the General Body except what is stated in the requisition.

MEETINGS OF THE GOVERNING COUNCIL

19. The Governing Council shall meet once a month or as often as may be necessary to transact all such businesses as may be placed before it by the Honorary Secretaries. The quorum for such a meeting shall be 7 members. The Honorary Secretaries shall also be entitled to have any urgent matter decided by circulation among the members of the Governing Council and to give effect to such decision provided that the same shall be formally confirmed at the next meeting of the Governing Council.

POWERS AND DUTIES OF OFFICE-BEARERS

20. The President and in his absence any of the Vice-Presidents shall preside at all meetings of the General Body and of the Governing Council and if none of them should be available or be not willing to act, a Chairman shall be elected from among those present. The Honorary Secretaries shall be in charge of all the administration and business of the Academy and shall be officers to sue or be sued in the name of the Academy in respect of any legal proceedings to be filed by or against the Academy. The Honorary Secretaries shall also be in charge of all the properties, movable and immovable belonging to the Academy and of the accounts and all other books and records of the Academy. They shall keep and maintain proper minutes of proceedings in respect of meetings and shall generally manage the affairs of the Academy in all matters.

21. The Honorary Treasurers shall be in charge of the funds of the Academy and shall attend to the

collections and realisations of all subscriptions and other amounts due and or payable to the Academy and be entitled to give receipts in discharge of such payments.

22. The funds belonging to the Academy shall be invested or kept in an approved Bank or Banks as may be decided from time to time by the Governing Council and such deposits or accounts operated on by such persons as may be duly authorised by the Governing Council from time to time.

NOTICE OF MEETINGS

23. The minimum period of notice to be given to its members for meetings and quorum for such meetings shall be as under:—

		Minimum Period of Notice.	Quorum.
For Annual General Meeting	...	14	15
For Special General Meeting	...	14	15
For Meeting of Governing Council	...	5	7
Meeting of Committee, Board of Studies or Departments	...	2	2

24. All notice to members shall be deemed to have been duly served if posted to their respective registered addresses so as to reach them in due course of post before the period of notice provided by these Rules.

GUESTS

25. Members may introduce to the Academy occasional visitors or guests not exceeding two at any one time; the prior permission of one of the office bearers must be obtained if a member wishes to introduce more than two visitors at a time.

ALTERATIONS, ADDITIONS OR DELETIONS OF RULES

26. Alterations, additions or deletions in respect of the rules and regulations of the Academy may be made on the recommendation of the Governing Council at a Special General meeting of the members convened for the purpose.

27. The Governing Council shall also be entitled to make or pass bye-laws or other regulations for the day to day working of the Academy and for such other purposes as may be deemed necessary to facilitate and carry on the work of the Academy. The said bye-laws or regulations so made shall be binding on all members.

28. The Governing Council shall also have power to deal with all infringements of the rules and by-laws of the Academy by any member and in so doing to withhold from the offending member or members the privileges of membership for such period as may be deemed fit.

REMOVAL OF MEMBERS

29. The name of any member may be removed from the rolls if in the opinion of the Governing Council his continuance as member is prejudical to the interests of the Academy and a resolution to that effect passed at a meeting of the Governing Council specially convened for that purpose by a majority of not less than three-fourths of the members present and voting after due notice to the member concerned setting out the grounds for such action and giving him an opportunity to explain.

It is proposed to add the following sections to Tamil Culture:—

(1) Bibliography of all works in Tamil or other languages relating to Tamiliana.

(2) Reviews of books and journals in Tamil or of a linguistic or cultural nature.

Publishers and authors are requested to furnish us from time to time with full information relating to recent publications and, if a request is made for reviewing them in Tamil Culture, to supply us with two copies of each work to be reviewed.

MEMBERS OF THE GOVERNING COUNCIL FOR 1955

Mr. S. Arumuga Mudaliar, Teachers' College

Rev. P. Ceyrac, S. J., Loyola College

Dr. A. Chidambaranatha Chettiar, Annamalai University

Mr. M. M. Dandapani Desigar

Dr. V. A. Devasenapathi, Pachaiyappa's College

Mr. M. A. Dorai Rangaswamy, University of Madras

,, A. Gajapathi Nayagar, M.L.C.

,, M. M. Ghani, Government Arts College

,, V. C. Gopalarathnam

,, K. Kothandapani Pillai

,, S. Maharaja Pillai

Dr. S. G. Manavala Ramanujam

Mr. T. P. Meenakshisundaram Pillai, Presidency College

,, S. Meenatchisundara Mudaliar

,, O. Rm. M. SP. SV. M. Meyyappa Chettiar

,, A. Muthiah, Pachaiappa's College

,, M. Ct. Muthiah

,, T. M. Narayanasamy Pillai, M.L.C.

Dr. B. Natarajan

Mr. E. K. Natesa Sarma

M. P. Periasamy Thooran

Mr. P. T. Rajan, M.L.A.

Mr. K. Ramalingam, Oriental Institute, Mayuram

,, Namakkal V. Ramalingam Pillai

,, A. Ramanatha Pillai, Annamalai University

,, K. V. AL. M. Ramanathan Chettiar

,, L. P. K. R. Ramanathan Chettiar Annamalai University

,, R. Ramanathan Chettiar

,, S. Ramasami Konar

,, T. K. Shanmugam

Dr. S. Somasundara Bharatiyar

Mr. V. Subbiah Pillai

,, G. Subramania Pillai

,, M. Subramaniam Chettiar

,, Puthaneri R. Subramanian

,, V. Subramaniam

,, V. Sundaramurthi Mudaliar

Rev. A. Arul Thangiah

,, Dr. Xavier S. Thani Nayagam, University of Ceylon

Mr. P. Thirugnanasambandam

,, N. K. Vinayakam

TAMIL CULTURE

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Remittance for a single copy may be sent in Indian stamps. A single subscription is best paid by crossed postal order favouring 'Tamil Culture'.

Cheques not drawn on a bank in Madras should be covered by a clearing commission.

V. P. P. charges are extra.

Subscriptions and remittances may also be remitted to

CEYLON : Colombo Book Centre, 20, Parsons Road, Colombo.

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Rates of Subscription :

	India, Ceylon, Burma, Malaya	U. K.	U. S. A. & other countries
Annual	Rs. 5	10 sh.	U. S. $ 1·50 or its equivalent
Single copy	Re. 1/8	3 sh.	U. S. $ 0·50 ,,

Literary communications, Exchange, and Books for review should be addressed to the Chief Editor, "Tamil Culture", Thamilakam, Chetput, Madras-31.

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The expression of individual views by authors of signed articles does not imply editorial endorsement.

Published by the Hony. Secretaries, Academy of Tamil Culture, Thamilakam, Chetput, Madras - 31, and printed by Rama. Arunachalam at Shanti Press, 134/135, Coral Merchant Street, Madras - 1